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Portfolio of compositions with technical commentary

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Portfolio of Compositions with Technical Commentary

Stavros Choplaros

Thesis presented in partial fulfillment of the requirements for the degree of
Doctor of Philosophy

King's College London, 2020

Abstract

The compositions in this portfolio explore how traditional models and borrowings can underpin and operate in new musical contexts. Musical borrowings from different eras and genres have a distinctive role within each new piece and are presented in a clearly recognisable form or without overt reference. Generally, elements originating from an existing piece or a traditional source appear in a different form, altered or varied and placed alongside modern elements and modes of continuity.

The majority of the pieces borrow from Western Art Music (*La déploration sur la mort de Johannes Ockeghem* for mixed chamber ensemble, *Sainte Marie Virgine* for chamber orchestra, *Fantasia for solo Violin*, *Erased Mozart* for mixed ensemble, and *Miniature based on a Theme of Sibelius* for piano). The others borrow from Greek-Cypriot secular and folk music (*Sampach* for mixed ensemble, *Sonata da Chiesa* for violin and piano, *Still Climbing* for piano trio, and the string quartet *Terti*).

The commentary examines the relationship between the borrowed material and the new work and discusses aspects of the compositional processes and techniques used in each piece.

List of Submitted Scores

Sampach (2014) – 6 players, ca. 7'52''

La déploration sur la mort de Johannes Ockeghem (2015) – 5 players, ca. 8'18''

Sonata da Chiesa (2015) – violin and piano, ca. 14'10''

Still Climbing (2016) – piano trio, ca. 9'46''

Sainte Marie Virgine (2016, rev. 2019) – chamber orchestra, ca. 13'55''

Fantasia for solo Violin (2016), ca. 8'26''

Erased Mozart (2017) – 5 players, ca. 7'30''

Miniature based on a Theme of Sibelius (2018) – solo piano, ca. 5'18''

Terti (2019) – string quartet, ca. 22'25''

Audio CD

1) *Sampach*

Lontano Ensemble, Odaline de la Martinez (cond.)

King's College London, June 7th 2014

2) *La déploration sur la mort de Johannes Ockeghem*

Lontano Ensemble, Odaline de la Martinez (cond.)

King's College London, March 1st 2015

3) *Sonata da Chiesa*

Sofia Kolupov (violin), Nurry Lee (piano)

St. James' Church, Islington, March 27th 2018

4) *Still Climbing*

Sofia Kolupov (violin), Carola Krebs (cello), Nurry Lee (piano)

St. James' Church, Islington, March 27th 2018

5) *Fantasia for solo Violin*

Anonymous Private Recording, 18th April 2017

6) *Erased Mozart*

Lontano Ensemble, Odaline de la Martinez (cond.)

King's College London, June 20th 2017

7) *Miniature based on a Theme of Sibelius*

Nurry Lee

Royal College of Music, London, May 31st 2018

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Table of Contents

Abstract	ii
List of Submitted Scores	iii
Audio CD	iv
Acknowledgments	v
Table of Contents	vi
1 Introduction	1
2 <i>Sampach</i>	16
3 <i>La déploration sur la mort de Johannes Ockeghem</i>	24
4 <i>Sonata da Chiesa</i>	29
5 <i>Still Climbing</i>	38
6 <i>Sainte Marie Virgine</i>	49
7 <i>Fantasia for solo Violin</i>	59
8 <i>Erased Mozart</i>	67
9 <i>Miniature based on a Theme of Sibelius</i>	75
10 <i>Terti</i>	81
11 Conclusion	97
Bibliography	101

1. Introduction

All the compositions in this portfolio explore selected techniques and textures derived from either the Western tradition or Greek Cypriot folk and secular music. Naturally, any portfolio of nine pieces written over a four-year period will contain a degree of diversity. However, despite the variety of instrumentations, durations, and compositional techniques used in each piece, the works are connected in that they engage with existing music and material.

My primary compositional aim was to produce coherent contexts for the borrowed material and thus create music that would lend new significance to the quality and depth of the interaction between the borrowed and the new. One of the most exigent tasks during my compositional journey was to address several important questions that would not only guide that journey but would also create a specific framework for my main compositional goal. These questions include the following: In which ways can a new piece assimilate materials from the past to make them coexist with contemporary idioms and compositional techniques? How can these methods be combined effectively within a single work? How can classical and traditional elements that evoke the musical past be reformed, and to what extent can they be transformed so that they create new layers of familiarity or distant relationship?

I began my research by analysing and studying various techniques and approaches within intellectually appealing research papers and pieces by influential composers. This process enabled me to absorb effective techniques into my own compositional language and compose music that would amalgamate various aspects of the broad subject of borrowing with Greek Cypriot and European twenty-first-century art music.

Music appropriation has a long history in European art music. Composers have borrowed material or used elements from their vernacular cultures since the Middle Ages.¹ Many genres and techniques involving borrowing and referencing have been developed: variations, quotations, transcriptions, fantasias, paraphrases, rhapsodies, and so on. This practice reached a peak with the extensive borrowings from folk music during the emergence of national schools of music in the nineteenth century.² This process continued to evolve during the twentieth century in various forms, including collages, avant-garde borrowings, and tape and electronic reworking.

Peter Burkholder examines the uses of existing music as a field and states that the history of borrowing in music has yet to be comprehensively written.³ Until recently, the term 'borrowing' was used imprecisely as a synonym for 'quotation'. However, as Burkholder notes, the new music can differ significantly from its ostensible source and thus not constitute a simple quotation.⁴ The outlines of the borrowed material can be identified through the analysis of specific works, and each type of borrowing should be examined as a distinctive compositional strategy that may be used alone or in combination. Therefore, it is crucial to identify these distinctions to examine the essence of the relationship between the new piece and its source.

Burkholder offers a typology of musical borrowings that arises from analytical, interpretive, and historical questions that he seeks to answer.⁵ After identifying the original

¹ Honey Meconi, *Early Musical Borrowing* (New York: Routledge, 2004), p. 1.

² Carl Dahlhaus, 'Nationalism and Music', in *Between Romanticism and Modernism: Four Studies in the Music in the Later Nineteenth Century*, trans. by Mary Whittall (Berkeley: University of California Press, 1980), pp. 79-101.

³ Peter Burkholder, 'Borrowing', *Grove Music Online*. www.oxfordmusiconline.com [accessed 18 April 2019].

⁴ Peter Burkholder, 'The Uses of Existing Music: Musical Borrowing as a Field', *Periodicals Archive Online*:50, 3, (1994), pp. 851-870.

⁵ *Ibid.*

material or source, one needs to examine the relationship of the borrowed material to the new work, including what elements are alluded to or incorporated. In addition, one needs to examine how the borrowed material is altered in the new work. Lastly, the function of the borrowed material within the new work needs to be identified in both musical and extramusical terms. Burkholder's typology is not only a useful analytical tool. It can also serve as a functional compositional device; by categorizing and studying the various types of borrowings, a composer can absorb numerous methodologies, techniques, and ideas into their own music.

Since my undergraduate years, my compositional journey has led me to the broad subject of musical borrowing; I began by studying the evolution and style of the Greek National School. Traditional Greek Cypriot music can be divided into two main categories: folk music and Byzantine music. Both are characterized by diatonic and chromatic modes and a great deal of rhythmic variety. However, they often share similar modes and melodies because of their parallel developments. Due to the monophonic nature of both traditional and secular music, composers need to turn to Western music to create polyphonic textures when borrowing material.⁶

In my thesis 'Compositional Approach of the Greek National School's Style through the Analysis of Representative Works',⁷ I harmonized the traditional Cypriot song 'Tessera'⁸ in four different ways. The first three followed the styles of Manolis Kalomiris (1883–1962),

⁶ Katy Romanou, *Ethnikis Mousikis Periigisis*, 1901-1912, *Ellinika Mousika Periodika os Pigi Erevnas tis Istorias tis Neoellinikis Mousikis* [Travels in National Music, 1901-1912, Greek Music Journals as a Research Source for the History of Greek Music (1996)].

⁷ Choplaros, Stavros, *Sintheticiki Proseggisi tou Ifous tis Ellinikis Ethnikis Sholis mesa apo tin Analisi Epilegmenon Ergon* [Compositional Approach of the Greek National School of Music through the Analysis of Representative Works], (unpublished undergraduate thesis, Aristotle University of Thessaloniki, 2007).

⁸ 'Τέσσερα'.

Petros Petrides (1892–1977), and Ioannis Constantinides (1903–1984), respectively.⁹ The three main representatives of the Greek National School all followed a distinctive modal approach in their newly composed accompaniments of traditional melodies that shared rich harmonic language and incorporated characteristics originating from both traditional and secular music, such as the use and development of short motivic ideas, frequent meter changes, the use of particular pedal points depending on the selected mode, and the presentation of traditional rhythmical patterns. In the fourth harmonization of ‘Tessera’, I strove to move away from the boundaries of specific styles and create a personal musical language that employed a modern approach to situate the piece in a more contemporary idiom.

Petros Petrides inspired me to compose new pieces that borrow material from traditional and secular music. He was one of the first Greek composers who consciously worked on the harmonization of Greek folk songs. In addition to his arrangements, Petrides composed five symphonies, two large orchestral works, two concerts for piano, one for violin, one for cello, and other works.¹⁰ Among his central contributions to the field was the creation of a system codifying all the Greek traditional and secular modal scales, thus making a modern compositional system for his time.¹¹ In his 1919 lecture ‘Greek Folklore and Greek Music’¹² at King’s College London, Petrides presented his views on how to develop rich harmonies for a borrowed melody and encouraged students to use their native songs’ ‘endless possibilities’

⁹ For more information about the Greek composers and the Greek National School of Music refer to; Carl Nef, *History of Music*, 3rd edn, edited and transl. by Fivos Anoyiannakis, (Athens: N. Votsis, 1985).

¹⁰ Ibid. pp. 593-594.

¹¹ Byron Fidetis, Introduction. *Trio for Piano, Violin and Cello*, by Petros Petrides (Athens: Ministry of Education and Religious Affairs, 1983).

¹² Sheryl, Bliss Little, *Folk Song and the Construction of Greek National Music: Writings and Compositions of Georgios Lambelet, Manolis Kalomiris, and Yannis Constantinides* (unpublished doctoral thesis, University of Maryland, College Park, 2005), pp. 51-54.

in their compositions rather than inadequately following the styles of other composers. Although his accompaniments use rich harmonies and incorporate many idioms from folkloric music, Petrides frequently chooses to present the borrowed material without major alterations and his newly created melodies in a folkloric manner.¹³

As my knowledge of contemporary music developed, I sought out composers who developed new techniques of reworking borrowed materials rather than merely creating a harmonic language for them. Composers such as Béla Bartók, Alfred Schnittke, George Crumb, Georg Friedrich Hass, and Alban Berg helped me refine my approach to the field, and I implemented some of their techniques in my compositional approach.

Bartók is perhaps the most influential composer to deal extensively with the subject of transforming material from folk music to mainstream classical music. In 'The Influence of Peasant Music on Modern Music',¹⁴ he encourages composers to invent original material in addition to borrowing folkloric tunes and elements. He proposes three possible ways in which folk music can be transmuted into modern music. The first is the accompaniment and harmonization of an unaltered or only slightly varied folk melody. Although this method might initially seem simple, the harmonization possibilities and accompaniment figures can be innumerable. As a second methodology, Bartók suggest the creation of entirely new melodies that are based strictly on the folkloric tradition, which is not vastly different from his first method. These two methods have a certain analogy with Petridis' approach; either the borrowed melodies remain unaltered, or the newly created ones follow the traditional idiom in a precise manner.

¹³ Petros Petrides, *Quatre Mélodies Grecques* (Paris: Maurice Senart, 1922).

¹⁴ Béla Bartók, 'The Influence of Peasant Music on Modern Music', *Tempo*; 14, (1949-1950), pp. 19-24.

I personally find both methods to be good starting points for someone beginning a compositional journey based on traditional music, because the borrowed material retains its original form and thus allows the composer to focus entirely on creating new material that can either be drawn from the characteristics of the melodic line and its traditional mode or be entirely different. Moreover, the borrowed material can be presented briefly in the new composition rather than being in the foreground throughout the piece.

Unlike Petrides' approach, Bartók's third way of reworking traditional music corresponds better to a modern idiom; instead of presenting complete and unaltered folk melodies, the composer can create a unique musical voice by absorbing and transforming the folkloric idiom which will be present throughout the new work. In his *Concerto for Orchestra* (1943),¹⁵ Bartók combines Western art music's elements with folk music, including the use of non-traditional modes and quotations of traditional songs that are frequently blended with rich dissonant textures. He also presents dotted rhythmical patterns and creates folk-like dance themes. This technique was also used in the last movement of *Music for Strings, Percussion and Celesta* (1936),¹⁶ which imitates in its entirety a folk dance, with the violin in *pizzicato* imitating traditional instruments. An additional interesting technique that Bartók uses is the *scordatura* tuning in the last movement of his *Contrasts* trio (1938).¹⁷ For this movement, the violin tunes to G \sharp -D-A-E \flat in order to fit the tuning of the borrowed traditional melodies naturally into the newly created texture.¹⁸

¹⁵ Béla Bartók, *Concerto for Orchestra* (London: Hawkes & Son, 1946).

¹⁶ Béla Bartók, *Music for Strings, Percussion and Celesta* (Vienna: Universal Edition, 1937).

¹⁷ Béla Bartók, *Contrasts* (London: Hawkes & Son, 1942).

¹⁸ János Kárpáti, 'Perfect and Mistuned Structures in Bartók's Music', *Studia Musicologica Academiae Scientiarum Hungaricae*, 36, 3-4, (1995), pp. 365–380.

Alfred Schnittke also addresses the topic of borrowing material in 1971's 'Polystylistic Tendencies in Contemporary Music'.¹⁹ Schnittke describes his polystylistic style in detail and provides many examples from the music literature to support his positions. Polystylism can be defined as the use of at least two or more different styles or techniques that were originally used in a previous era within the same piece of music.

According to Schnittke, this technique can be categorized into two main principles. The first is the principle of quotation; it can be demonstrated in a wide variety of ways but usually begins with the citation of elements from a style specifically belonging to another era or another national tradition and finishes with exact or adapted quotations or pseudo-quotations in the piece (examples include Berg's *Violin Concerto*, which cites a Bach chorale, and Penderecki's *Stabat Mater* from the *St. Luke Passion*). Schnittke states that quotation can be further elaborated with the technique of adaptation, which he describes as 'the retelling of an alien musical text in one's own musical language or a free development of alien material in one's own style' and as 'the quotation not of musical fragments but of the technique of an alien style'.²⁰ This technique has similarities with Bartók's third way of reworking traditional material, since both composers suggest that the borrowed material offers numerous ways of creating new material corresponding to each composer's individual style. The second principle of polystylism, according to Schnittke, is the principle of allusion, which he defines as 'hints that hover at the brink of citation but do not cross it' and particularly refers to Stravinsky, whose music is heavily coloured with references to past styles, albeit vividly individualized.

¹⁹ Alexander Ivashkin, Alfred Schnittke and John Goodliffe, *A Schnittke Reader* (Bloomington: Indiana University Press, 2002), p.87.

²⁰ Ibid. pp.87-88.

Schnittke's approach to polystylism evolved over time. His first symphony (1969–1972)²¹ is one of the best instances of juxtaposing and combining different styles of the past and present, showcasing his polystylistic style. In it, Schnittke unmistakably quotes Beethoven, Haydn, Grieg, Chopin, Tchaikovsky, and Johann Strauss in a masterful way by presenting various quotations simultaneously and filling the rest of the voices with new material. The second movement begins with a faux-baroque rondo and includes a contrast to the previous material with a jazz cadenza for violin and piano.²² He also includes choreography that is similar to Haydn's 'Farewell' symphony; performers leave and re-enter the stage while the violins quote the final part from Haydn's symphony.

His second violin sonata (1968)²³ has the subtitle *Quasi una Sonata*, an allusion to Beethoven's piano sonatas n.13 and n.14, which also use 'quasi una' and are performed without breaks. From the beginning of his sonata, Schnittke both establishes and immediately rejects tonality with the presence of a G minor chord followed by a dissonant chord after a moment of silence. The G minor chord appears regularly throughout the piece so as to remind the listener of the element of tonality. Schnittke also borrows the BACH motif and alters it in various ways, including the use of the pitch class set technique (0-1-2-3). He also transforms material from Webern's *Symphony Op. 21* and Beethoven's *Variations and Fugue in E flat Major*, Op.35.²⁴

Other works representative of Schnittke's approach to borrowing and altering material include his *Concerto Grosso No. 1* (1977),²⁵ which begins with a quotation of a folk

²¹ Alfred Schnittke, *Symphony No. 1* (Hamburg: Sikorski, 1974).

²² Ivan Moody, 'The Music of Alfred Schnittke', *Tempo*; 168, (1989), pp. 4-11.

²³ Alfred Schnittke, *Sonata No. 2 "Quasi Una Sonata"* (Vienna: Universal Edition, 1968).

²⁴ Dmitri Smirnov and Guy Stockton, 'Marginalia quasi una Fantasia: On the Second Violin Sonata by Alfred Schnittke', *Tempo New Series*; 220, (2002), pp. 2-10.

²⁵ Alfred Schnittke, *Concerto Grosso No. 1* (Hamburg: Sikorski, 1977).

tune performed by a prepared piano, thus altering its original material by using a contemporary effect. The five movements of the concerto are named after older styles, including the *Toccata* and *Rondo*, in which he uses the BACH motif along with several Vivaldian figurations. In the *Moz-Art à la Haydn* (1976–1977)²⁶ piece for two violin soloists and ensemble, Schnittke follows a different approach, the borrowed material does not prevail over the original material but is reworked in a fresh way. This piece is based entirely on the remaining violin part of a Mozart pantomime, and Schnittke uses the borrowed fragmentation to create a contemporary setting for it. Moreover, his arrangement of *Stille Nacht* (1978)²⁷ for violin and piano has a nightmarish and strong dissonant character, which is an excellent example of presenting a novel approach to the technique of arranging a piece in a contrasting manner. As he does in the pieces noted above, Schnittke often chooses to reveal borrowed elements or sources of inspiration in his titles, including his *Canon in Memoriam Igor Stravinsky* (1971), *Prelude in Memoriam Dmitri Shostakovich* (1975), *Polka* (1980), and *Suite in the Old Style* (1972).

As has been demonstrated, the volume of Schnittke's compositional output that borrows elements from the past is enormous. Overall, his first polystylistic works present very strong juxtapositions that frequently include exact quotations. This approach becomes less strict and more flexible in his later works, where he uses broad evocations of or remote allusions to styles. Despite his two suggested distinctions of polystylism, the classification of musical borrowings is much richer than either quotation or allusion, as Burkholder has shown.

In addition to the composers mentioned above, many others have begun deliberately incorporating material from previous periods in their works and thus distance themselves

²⁶ Alfred Schnittke, *Moz-Art à la Haydn* (Hamburg: Sikorski, 1977).

²⁷ Alfred Schnittke, *Stille Nacht* (Hamburg: Sikorski, 1978).

from the modernist goal of stylistic authenticity.²⁸ I will not endeavour to present a detailed history of borrowed music throughout the twentieth and twenty-first centuries, but I will cite certain influential works in this respect and summarize some of the techniques and approaches that were explored in my compositions.

One such piece is George Crumb's 13-movement piece *Black Angels*²⁹ for an 'electric string quartet' (1970), in which he also assigns a set of instruments to each string performer, including maracas, glasses, paper clips, and tam-tam. Crumb uses two different approaches to quote *Dies Irae* and the second movement of Schubert's *String Quartet in D minor*, D.810: the Schubert quotation is presented with minor alterations by the three lower instruments of the ensemble in the sixth movement, with the title Pavana Lachrymae. At the same time, the first violin adds non-tonal insect sounds to create a contemporary texture for the borrowed quotation. This technique is also used in the eighth movement, in which Crumb makes a stylistic allusion to the *Sarabande* dance with the addition of insect notes to create the desired contemporary effect. In the fourth movement's quotation of *Dies Irae*, he presents the melody in a distorted way, with the performers applying extreme pressure to their bows and thus altering the sound. Crumb also uses extreme instruments' registers and several extended techniques in order to create a framework of stark contrasts. One example is the instruction to the string players to make peculiar sounds using their bows on wine glasses, tapping their instruments with thimbles, and even to use their voices.³⁰

²⁸ David W. Bernstein, 'Techniques of Appropriation in Music of John Cage', *Contemporary Music Review*; 20, 4, (2001), pp. 71-90.

²⁹ George Crumb, *Black Angels* (New York: Edition Peters, 1970).

³⁰ Nils Holger Petersen, 'Quotation and Framing: Re-contextualization and Intertextuality as Newness in George Crumb's *Black Angels*', *Contemporary Music Review*; 29, 3, (2010), pp.309-321.

Georg Friedrich Haas composed *tria ex uno*³¹ in 2001, using an intriguing instrumentation by adding a percussionist to the *Pierrot* ensemble. In his sextet, Haas borrows and alters material from Josquin's *Missa L'homme armé super voces musicales* in three movements. Haas' approach is striking in its selection of form; he introduces the borrowed material unaltered and gradually implements his personal style. In the first movement, the composer pays homage to Josquin's work by assigning vocal parts to specific instruments before transferring the parts freely to the ensemble in the second movement. As the piece progresses, the music is paraphrased and transformed into a contemporary context.

Alban Berg composed his *Violin Concerto*³² in 1935. In addition to several other innovations in this work, Berg combines quotations with his distinctive development of the twelve-tone technique; the composer's prime row has a strong tonal undercurrent, as the selected order of the pitches creates the chords G minor, D major, A minor, and E major and pitches from the whole-tone scale (B-C#-E \flat -F). It is also worth noting that the roots of each of the four triads are the same as the violin strings, which are clearly presented at the opening violin part, and that the selected pitches of the whole-tone scale are the same as the opening of the chorale melody of *Es ist genug*. Although Berg's piece is composed almost entirely using the pure dodecaphonic technique, it has a few important quotations of tonal music; he directly quotes Bach's chorale from the cantata 'O Ewigkeit, du Donnerwort' with the clarinets in the last movement. Berg also quotes a Corinthian folk melody with a symbolic character; the lyrics of the song deal with death and the afterlife, thus recalling the composer's dedication 'To the memory of an angel' (on the death of Manon Gropius).³³

³¹ Georg Friedrich Haas, *tria ex uno* (Leipzig: Universal Edition, 2001).

³² Alban Berg, *Violin Concerto* (Vienna: Universal Edition, 1936).

³³ Ulrich Krämer, 'Quotation and Self-Borrowing in the Music of Alban Berg', *Journal of Musicological Research*; 12, 1-2, (2008), pp.53-92.

As I have made clear above, the use of existing music in new compositions is an extensive field that could never be exhaustively analysed in a single research paper. However, by studying important research texts and analysing influential musical works, I was able to summarize several different approaches that adopt techniques and applications from the past in the creation of new pieces. Moreover, this approach helped me in exploring and developing various techniques in order to create new melodic and harmonic material that relates to the original.

The classification of compositional methods and techniques in Table 1 summarizes the main techniques used during the compositional process of the nine pieces in this portfolio.

Table 1. Classification of Compositional Methods and Techniques for the Borrowed Material.

1	Presentation of borrowed material in various formats and durations throughout the new work, ranging from direct quotations to distant allusions.
2	Motivic reworking and development: repetitions, sequences, inversions, fragmentations, interval and rhythmical changes, augmentations and diminutions, ornamentations and thinning, among others.
3	Creation of new melodic ideas and motives inspired by the original material.
4	Use of a pointillistic approach by keeping the order of appearance of the borrowed or newly created melodic material but displacing its octaves.
5	The simultaneous use of two or more quotations or elements of different borrowed materials; the remaining instruments can play newly composed material.

6	Allocation of borrowed musical modes and free composition within them.
7	Use of particular idioms, such as specific pedal points and modal cadences, from the borrowed material's tradition.
8	Incorporation of traditional rhythmical patterns.
9	Exploration of the harmonic potential of a borrowed or newly created melody by simultaneously assigning the pitches from it to different instruments.
10	Use of extended techniques to create a new listening experience that differs significantly from its source.
11	Presentation of the borrowed theme in a variety of formats that can be hidden or revealed within the new texture.
12	Use of the borrowed piece in ways that shape the form of the new piece or create stylistic allusions, including following the original as a model, using it indirectly to create a related form, or keeping its character and creating a new context.
13	Use of serial processes to come up with permutations with shared characteristics, rhythmic processes, and idioms with the borrowed material.
14	The title of the piece can have a direct relationship to the borrowed material or reveal a symbolic connection with the new piece.
15	Use of <i>scordatura</i> tuning or specific playing techniques such as <i>pizzicato</i> in order to imitate a traditional instrument's timbre or playing technique.
16	Creation of new ideas inspired by extramusical elements from the original piece, such as the lyrics of a borrowed song.

Each method and technique was developed and used in various ways and is analysed in more detail in the individual chapter on each piece. In addition, in the final part of each analysis, the specific uses of existing music are presented, along with aspects that were influential or different from works by other composers.

Sampach, which takes its name from the homonymous Greek traditional mode, uses certain folkloric idioms and follows Georg Friedrich Haas' *tria ex uno* form of three movements. It also introduces ways of altering a traditional scale and creating new ideas and harmonies in a contemporary setting that features modern techniques and effects.

La déploration sur la mort de Johannes Ockeghem pays homage to its source as a contemporary response to the old chanson of Josquin des Prez. Melodic ideas borrowed from Josquin's piece are developed both as new motivic ideas and as harmonies through the use of several contemporary techniques.

The symbolic character of *Sonata da Chiesa* fully explores and develops secular Greek music in a new setting using a plethora of contemporary techniques. The piece has four subdivisions that offer a stylistic allusion to the Baroque church sonata. Moreover, new ideas are developed parallel to original concepts from Byzantine music in a novel approach to combining the old with the new.

The traditional Greek Cypriot love song 'My Fine Basil' becomes the source of new material in *Still Climbing*. This piece creates new motivic ideas inspired by both the lyrics and melody while at the same time employing certain traditional idioms and serial techniques.

Sainte Marie Virgine pays tribute to some of the oldest surviving songs in English, composed by St. Godric of Finchale. Excerpts from four monophonic songs are presented in their original form and then altered and developed into new ideas in an orchestral setting.

Their order of appearance also defines the form of the piece.

The virtuosic piece *Fantasia for Solo Violin* is closely related to the cadenza genre; it might even be characterized as an extended cadenza for Beethoven's *Violin Concerto*. Many different quotations are presented in a variety of forms using several techniques, resulting in a technically demanding piece.

Erased Mozart features a number of symbolic meanings and could be interpreted as a metaphorical attempt to erase a specific piece of music, like the concepts employed by Robert Rauschenberg in visual art. Mozart's clarinet quintet not only provides material for development but also guides both the structure and the instrumentation of the new piece.

As the title suggests, *Miniature on a Theme of Sibelius* uses a characteristic theme from Jean Sibelius: the English horn theme of 'The Swan of Tuonela'. This motivic idea is altered in various ways throughout the piece and uses serial techniques to create new melodic and harmonic material.

Terti explores new ways of altering a characteristic traditional melody and mode in the well-known ensemble setting of the string quartet. The original references from the Cypriot song 'My Heart's Longing' are either presented as direct quotations or hidden within the texture and timbre of the ensemble. *Terti* also employs the use of folkloric rhythms and traditional music idioms.

2.Sampach

2.1. Concept and Background

*Sampach*³⁴ is a three-movement composition for flute, clarinet, vibraphone, gong, harp, violin and double bass. The material used throughout the piece comes from the homonymous traditional Greek mode. The most challenging aspect of composing music based entirely on a single mode is how to create new ideas and variety while at the same time maintaining a strong relationship to the borrowed material (from the past).

This approach was drawn by a number of composers who have purposefully chosen to use musical elements from the past without direct quotations. George Benjamin's (b. 1960) *Dance Figures* (2004)³⁵ for orchestra is one paramount example as the piece is immersed in Stravinsky's Russian-period ballets music with identifiable allusions. However, Benjamin does not quote a specific tune from Stravinsky. In parallel, *Sampach* attempts to present folkloric elements in various forms without quoting specific pieces of music.

Sampach belongs to the minor key modes³⁶ with the characteristic use of the lowered subdominant, forming a diminished 4th interval with the tonic. Another peculiarity of this mode is the frequently lowered upper tonic. The mode is divided in two tetrachords that consist of the following notes, using D as final: D-E-F-G \flat and A B \flat C D(b). This mode is also found in Byzantine music³⁷ in a composite form that utilizes a unique microtonal system. In

³⁴ 'Σαμπάχ'.

³⁵ George Benjamin, *Dance Figures* (London: Faber Music, 2004).

³⁶ Evgenios Voulgaris and Vasilis Vantarakis, *To Astiko Tragoudi stin Ellada tou Mesopoleμου* [Greek Folk Song in the Interwar Period], (Athens: Fagotto, 2007), p. 36.

³⁷ Christos Tsiamoulis and Pavlos Erevnides, *Romii Synthetes tis Polis* [Greek Composers of Constantinople], (Athens: Domos, 1998), p. 297.

my piece, the mode is borrowed as is apparent in traditional Greek-Cypriot music.



FIG 1. Mode *Sampach* on D.

2.2. Analysis

Sampach has three movements that are distinguished by tempi (slow – fast – slow) and approaches to the borrowed material. Its structure follows Georg Friedrich Haas’ three Movements of his work *tria ex uno*. As mentioned in the introduction, *tria ex uno* begins with a strict arrangement of Agnus Dei from Josquin’s *Missa L’homme armé super voces musicales*. In the second part, Haas pulls colours from the borrowed work through inventive instrumental groupings. A more personal approach comes in the final section in which the music of Agnus Dei is paraphrased and reworked.

Table 2. Analysis of *Sampach*.

Movement	Tempo Marking	Analysis
I	Grave	Introduction to the Mode and Formed Material
II	Allegro	Further Development
III	Grave	New Approach to Borrowed Material

2.2.1. Grave

The first eight bars of the piece are very important, in the sense that it is here that I introduce the basic material for the whole piece. The first motivic idea (A) is played by the clarinet at bb. 1-4, followed by the second motivic idea (B) played by the violin at bb. 5-8.

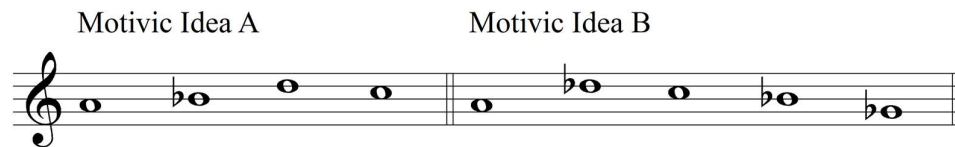


FIG 2. Two main motivic ideas.

The rest of the ensemble accompanies the main motivic ideas with dissonant sonorities that are formed by the important pitches of the mode, creating a new context. The double bass holds a subdominant pedal - a frequent technique found in Greek-Cypriot music - and the flute presents the two different forms of the tonic (D \sharp and D \flat), while the harp plays the subdominant triad pitches with the lowered tonic. Both the vibraphone and gong add a dark sound with the use of the bow, enhancing the grave nature of this movement.

The harp at bb.9-15 involves fast passages and sonorities with various pitches from the mode as well as short presentations of the two main motives. This passage begins by featuring motive A in transposition at the low register and ends with its retrograde and interval change. The two motivic ideas are also presented by the double bass at b.14 (motive B), followed by the first three notes of motive A played by the flute and by the clarinet at bb.18-19.

At bb.19-20 I use an ensemble crescendo that leads a new section. The staggered entries evoke a traditional Greek rhythm: the 'zeibekiko'.³⁸ The *zeibekiko* is a 9/8 or 9/4 rhythm with characteristic beaming, as indicated below, and it is one of the most well known dances in Greek-Cypriot music.³⁹

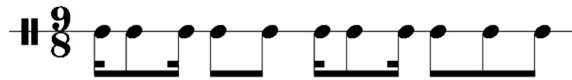


FIG 3. The *zeibekiko* rhythm.

Subsequently the double bass begins on the first beat, followed by the vibraphone, violin, flute and clarinet, forming a new melodic idea.



FIG 4. New melodic idea bb. 21-24 in reduction, written in 9/4.

The *zeibekiko* rhythm is fully established at bb. 25-26 and continues until b. 28 of the second movement. The ensemble follows the same approach as the previous bars, and forms two new melodic ideas. The harp has a solo that features the first motivic idea and creates a faster passage where the motive is developed and expanded. The passage ends at b. 31 with the combination of fragments of the motive and rests. The rest of the ensemble returns to the slow opening character of the piece that leads to the end of the movement.

³⁸ 'Ζεϊμπέκικο'.

³⁹ Samuel Baud-Bovy, *Dokimio gia to Elliniko Dimotiko Tragoudi* [Essay on the Greek Folk Song], (Nafplio: Peloponnesian Folklore Foundation, 1984), p. 28.

2.2.2. Allegro

The movement begins with the two woodwind instruments creating percussive sounds and playing traditional rhythmic patterns. Throughout this section the two main motives have a strong presence. The double bass presents an ostinato that is formed by motive B and presented in either *pizzicato* or *arco*. Similarly, the violin plays short fragments of motive A at b. 7 and develops new ideas when joined by the clarinet at b. 9. At b. 11, the flute introduces a new melodic idea that features pitches of the mode while the double bass presents an ostinato in free inverted form at bb. 13-16.

The harp momentarily interrupts the motivic development at bb. 16-17 with a short ascending passage. The rest of the ensemble continues its motivic presentation at bb. 19-20. The harp, once again, has a solo passage for the next three bars that leads to a new motivic development introduced by the violin in the form of arpeggiated chords at b. 23. The harp imitates the idea expressed by the violin for the next two bars before the roles are reversed and, subsequently, interrupted by the rest of the ensemble at the pickup of b. 27.

The harp presents a new motivic development at bb. 29-33 with the lower pitches imitating a varied version of motive B, while the violin features motive A in semibreves. The rest of the ensemble accompanies this idea with characteristic pitches of the mode, forming interesting harmonies.



FIG 5. Harp's Motive B appearance at bb. 29-33.

A moment integral to the piece as a whole takes place at bb. 35-39, during which the harp presents a folkloric idea. This effectively introduces the audience to the authentic borrowed source material for the first time. The melodic line begins with the lowered 7th (C) at b. 35, imitating the common folkloric approach, before introducing a tonic at b. 36 in a defined manner. With the addition of many traditional ornaments, the melodic line is moved to specific pitches of the mode, starting with the mediant (F) at b. 37, followed by the subdominant (G \flat), before moving back to the tonic at b. 37. The tonic and dominant have a strong presence in the lower register in the form of sustained pedal notes.



FIG 6. Harp's theme at bb. 35-39.

The presentation of the genuine material is kept relatively short, with the ensemble using a crescendo to emphasise the dissonant sonority accompanying the theme in a discreet manner. This leads to the ending of the movement.

2.2.3. Grave

In the final movement of the piece, my main goal was to create a thoroughly new context using the same material in different forms and timbres.

First, both wind instruments begin the movement with air sounds and the vibraphone returns to its bow sound. The violin presents the theme in harmonics, and the double bass plays softly glissandi *sul tasto* before switching to harmonics. The harp uses its characteristic pedal glissando effect, featuring the first motive at bb.7-8 followed by the second motive in

bb. 10-12 in harmonics. At the same time, the clarinet plays in counterpoint the first theme using subtones at its chalumeau register, before transposing it in augmentation at bb. 13-18 in very soft dynamics.

The atmospheric nature of the movement is abruptly interrupted by a fortississimo at b.21, with the harp striking the strings with open hand and the rest of the ensemble creating dissonant sonorities using material from the mode. This new texture leads to the last two bars of the piece, which resemble a cadence with the violin moving from A to D.

2.3. Uses of Existing Music in *Sampach*

Beginning with its title, *Sampach* reveals the borrowed material used throughout the piece. The pitches from the homonymous traditional mode are used freely to create new melodic and harmonic material.

Sampach follows the three-movement form of *tria ex uno*, composed by Georg Friedrich Haas, echoing its approach by presenting the original material at the beginning before developing it further in the second movement and offering a completely new approach using contemporary techniques in the third. However, unlike the Haas work, *Sampach* does not quote a specific piece of music; rather, it introduces newly composed material drawn by pitches from the traditional mode, thus following an approach closer to Petrides and Bartók. In addition, elements originating in the Greek Cypriot tradition, such as frequent pedal notes and folkloric rhythmical passages, are presented throughout the piece, with particular emphasis in the second, dance-like movement. Another compositional method inspired by both Bartók and Petrides is briefly presented by the harp playing a newly composed melody

following the folkloric idiom in its unique *près de la table* technique, imitating the sound of the traditional Cypriot lute.

In addition to familiar elements, the harmonic language of *Sampach* frequently distances itself from the mode; although harmonies are created by specific pitches borrowed from the mode, they lose their original function because they do not follow the tonal triadic idiom. Finally, some extended techniques such as air sounds produced by the winds and using the bow on the vibraphone create a contemporary and atmospheric sound that helps establish the old mode in a modern milieu.

3. La *déploration sur la mort de Johannes Ockeghem*

3.1. Concept and Background

The title of this work refers to the the homonymous chanson composed by Josquin des Prez in 1497⁴⁰ on the occasion of the death of Johannes Ockeghem, constituting an inceptive reference to the Franco-Flemish School. The direct referencing to Josquin's work keeps evolving throughout the piece as I present a number of materials from the original work, mostly in the form of short motivic ideas.

3.2. Analysis

The instrumentation of *La déploration sur la mort de Johannes Ockeghem* is flute (doubling alto), clarinet (doubling bass), horn in F, violin and piano, in contrast to Josquin's lament that is for five homogeneous voices. The mournful character of my piece is closely related to Josquin's and is established from the beginning by the tempo marking *Lacrimoso*.

At the beginning of the piece there is a strong reference to Josquin's music. The main motive that is presented by the piano in b.3 (Figure 7) comes directly from the opening melodic lines from the Superius and Altus in Josquin's chanson (Figure 8).



FIG 7. Piano motive at b. 3.

⁴⁰ David Fallows, *Josquin* (Turnhout: Brepols, 2009), p. 211.

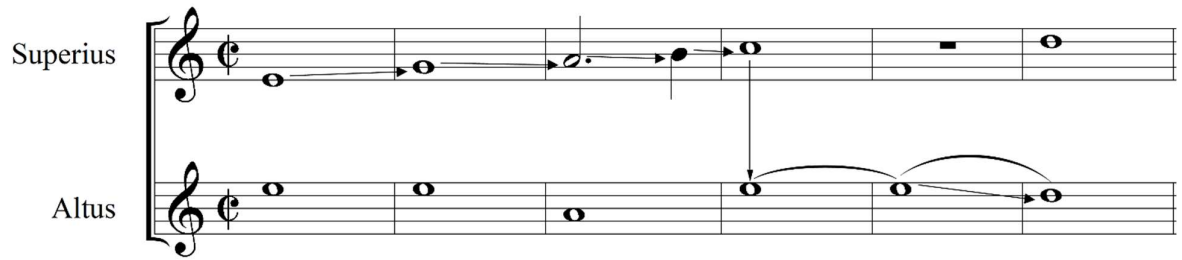


FIG 8. Superius and Altus by Josquin bb.1-6.

However, the spacing of the pitch material, as well as the chosen rhythmical pattern, distance the motive immediately from the original melodic segment. This important motive has a major structural role throughout the piece either in its initial form spacing (piano bb. 4-5, 6-7, 28-29) or in a new spacing with minor melodic alterations (flute bb. 29-30, 31-32, clarinet bb.29, 31, horn b.30, piano bb. 29, 30-32).

FIG 9. *La déploration sur la mort de Johannes Ockeghem* bb. 28-32.

Additionally I chose to present all the notes of the Phrygian mode with the piano part in the first bar. The combination of the low register, the close spacing, the low B flat inclusion by the clarinet, the dynamics of the rest of the ensemble and more importantly, the acoustic result of the palm hit directly on the strings create a modern effect that not only establishes the contemporary nature of the piece but supports its detachment from the modal remnants and Josquin's work. The violin part, which is the only part that continues playing with the piano after the first chord of the piece at b.3, presents a distinct motive of Josquin in artificial harmonics (Figure 10), also distancing it from the original work.

Other indicative instances of the reference to Josquin's music appear at bb. 4-5 flute and bb. 6-7 clarinet (b. 34 Superius), bb.3-6 violin and bb. 5-7 horn (b. 62 Altus).

The image shows a musical score for four instruments: Alto Flute, Bass Clarinet, Horn in F, and Violin. The tempo is marked 'Lacrimoso' with a quarter note equal to 48 beats. The score is divided into measures 1-8 and measures bb. 1-8. The Alto Flute part starts with a half note G4, followed by a half rest, then a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The Bass Clarinet part starts with a half note Bb3, followed by a half rest, then a quarter note Bb3, a quarter note Ab3, a quarter note Gb3, a quarter note Fb3, a quarter note Eb3, and a quarter note Db3. The Horn in F part starts with a half note F3, followed by a half rest, then a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The Violin part starts with a half note G2, followed by a half rest, then a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Dynamics include 'fp' (fortissimo piano) and 'p' (piano).

FIG 10. Flute, Clarinet, Horn and Violin parts bb. 1-8.

Another very important direct reference to the original piece is presented at bb. 67-78, in which the flute and clarinet play the original motive and the horn and violin its inversion.

Lacrimoso $\text{♩} = 48$

Fl. *p*

Cl. *p*

Hn. *p*

Vln. *p*

mp

FIG 11. Flute, Clarinet, Horn and Violin parts bb. 67-78.

The final part of my piece also offers a stylistic allusion to Josquin's ending where all five voices finally rest on the refrain, the requiem prayer 'Requiescat in pace. Amen'. Starting from b. 87, I follow a similar approach by using long note textures that create a prolonged cadence. The use of rests at bb. 94, 96, 99-102 enhance the dignified character of the ending of the piece.

3.3. Uses of Existing Music in *La déploration sur la mort de Johannes Ockeghem*

The original piece by Joaquin is used as a starting point for my piece; it keeps both its title and mournful character but uses a completely different instrumentation than the original. A single melodic line from Josquin is drawn and altered in multiple ways throughout the piece by creating new motivic ideas that are reworked freely in a new context using a number of techniques like augmentations, inversions, new spacings and textures and rhythmical alterations. In addition, Josquin's melodic lines create new harmonies by being presented simultaneously on different beats by individual instruments in the ensemble.

The notes of the Phrygian mode are hindered discreetly in the piece and generally do not follow any modal functions, significantly distancing the harmonic language from the borrowed material. In addition, the use of extended techniques like the piano *glissando* alter the resulting sound of the borrowed pitches and create a new texture. Lastly, the solemn chordal ending at the end of my piece offers a stylistic allusion to Josquin's original requiem.

4. *Sonata da Chiesa*

4.1. Concept and Background

Sonata da Chiesa is a single movement work for violin and piano. The title of the piece has symbolic significance and is related to the borrowed source material: specifically, the characteristic second plagal mode of Byzantine music.

The second plagal mode belongs to the hard chromatic scales of Byzantine music and has D as its base note. To briefly summarise the theoretical characteristics of the Byzantine chant, the mode is rich in chromaticism and utilises a unique microtonal system with three interval sizes: 6-20-4. The intervals in Byzantine music are calculated using ‘commas’, with a full tone being equivalent to 12 commas. The names of notes are also unique as Byzantine music features a neume notation system: Pa, Vou, Ga, Di, Ke, Zo, Ni, Pa.⁴¹

Table 3. Second Plagal Mode Interval Sizes.

Name in Byzantine Music	Pa	Vou	Ga	Di	Ke	Zo	Ni	Pa
Name in Western Music	D	E \flat	F \sharp	G	A	B \flat	C \sharp	D
Interval Size		6	20	4	12	6	20	4

4.2. Analysis

Sonata da Chiesa has four subdivisions, reminiscent of the four movements of the Baroque church sonata, that result in alterations in the character of the music.

⁴¹ Savas I. Savas, *Byzantine Music in Theory and in Practice* (Boston: Hercules Press, 1965), p.91.

Table 4. Analysis of *Sonata da Chiesa*.

Subdivision	Tempo/Character	Bar numbers
1	Grave	1-39
2	Poco vivace	40-67
3	Grave	68-113
4	Meno mosso	114-129

The primary mode used in *Sonata da Chiesa* does not utilise the microtonal system but instead forms the following scale: D-E \flat -F \sharp -G-A-B \flat -C \sharp -D.



FIG 12. Second plagal mode as used in *Sonata da Chiesa*.

4.2.1. Grave

The piece begins with a resemblance of a dominant 9th chord that uses the characteristic accidentals of the mode (E \flat , C \sharp).



FIG 13. Opening chord of *Sonata da Chiesa*.

The chord is resolved on a plain harmonic D on the violin at the second bar. The piano enters at b. 2 with the technique of hitting the strings with the palm, altering the pitch material. The violin continues to play harmonics while the piano answers with variations of a short motivic idea that features the characteristic augmented second interval of the mode and moves around the leading tone, submediant, subdominant, and supertonic (C♯-B♭-G-E♭).



FIG 14. New piano motivic idea at b. 4.

A distinct reference to the second plagal mode appears at bb. 6-11 in which the violin introduces an ornamented version of the ‘enechema’ - the introductory tuning of the mode⁴². In Byzantine music, every mode has a short introduction that is used by chanters as a tuning device before each hymn.⁴³



FIG 15. Enechema of the second plagal mode in Western notation.

While playing the introductory tuning, the violin draws another characteristic Byzantine music technique by holding a pedal note. Pedal notes, or ‘ison’ as they are called in Byzantine music,⁴⁴ are used to support and enrich melodic singing, though not to the point

⁴² Demetrios Panagiotopoulos, *Theoria kai Praxis tis Vizantinis Ekklesiastikis Mousikis* [Theory and Practice of the Byzantine Ecclesiastic Music], (Athens: The Brotherhood of Theologians ‘O Sotir’, 2003), p. 213.

⁴³ Willi Apel, *Harvard Dictionary of Music*, (Cambridge, Mass: Harvard University Press, 1955), p. 279.

⁴⁴ Demetrios Panagiotopoulos, *Theoria kai Praxis tis Vizantinis Ekklesiastikis Mousikis*, p. 290.

that it becomes a polyphonic-harmonised piece. In order to add variety and interest, I chose to add the peculiar F# rather than the standard tonic as a pedal note for this section.

Starting from b. 14, the violin develops a melodic idea with a strong presence in the augmented second interval, moving around the same pitches as the motivic idea introduced by the piano in b. 4. At b. 19, the piano imitates the idea presented by the violin at b. 18; at b. 21, it presents a faster idea that uses the pitch material of the mode. The fast idea ends with the leading tone C#, which is resolved at b. 22.

The violin plays a new theme inspired by Byzantine music at bb. 26-30. The tonic has a strong presence in the melody. Moreover, D is used as a pedal point throughout the melody in the form of double stops. Another characteristic of this melodic line is the use of short ornamentations, imitating the melodic embellishments of Byzantine chants. The piano accompanies the melody with tonic and subdominant presence. Its texture becomes richer at b. 28 with a melodic line that directly answers the violin's main melody, though transposed a perfect fourth higher.

At b. 31, the violin presents some important pitches of the mode in the form of open-spaced double stops and harmonics, with pedal D constituting the lower note and the higher notes creating an ascending movement with Eb-F#-Bb. The piano accompanies in soft dynamic with variations of its b.4 motivic idea and the introduction of a new short idea formed with the pitches D-A-F#-Eb, with Eb serving as a common note between the two ideas. Within these two short motives, all pitches of the mode are presented. At the last two bars of the first subdivision, the piano presents the enechema of the mode in the form of octave misplacements, imitating the violin presence that preceded in bb. 6-11.

4.2.2. Poco vivace

The second subdivision of the piece begins with an idea constructed from the same material that ended the previous section. The pitch material of the introductory tuning of the mode forms a new motivic idea. Firstly, D is introduced by the left hand of the piano, followed by the rest of the motivic idea played by the violin in pizzicato (E♭-F♯-G-A-G-F♯). The piano adds colour by doubling A an octave higher. At b. 42, D is added to the violin part, expanding the idea. Starting from b.44, a variation of the idea is presented in harmonics, with the addition of B♭ (b.44) and C♯ (b.46), thereby showcasing all the notes of the mode.

The same material is utilised in different ways until the end of the second subdivision. Starting with tremolos in double stops at b. 48 (D-E♭-F♯-A), the material is developed into fast arpeggiated passages performed by the violin. Throughout this section, the piano has an accompaniment role, presenting important pitches of the mode. The violin develops a virtuosic passage that gets faster over time, initially using semiquavers at b. 52, sextuplets at bb. 53-55, and ending with a fast passage in demisemiquavers at bb. 56-59. This virtuosic passage concludes with a double stop at b. 62, formed by a tonic and median (D-F♯), as a reference to the borrowed tonal material. The piano creates a simple contrapuntal section that concludes the second subdivision of the piece with an imperfect cadence at b. 67.

4.2.3. Grave

The tonal reference is carried on to the third subdivision of the piece, which begins with a clear reference to the tonic at b. 68, followed by the median at b. 70, and finally a dominant at b. 71, forming a melodic major triad. In addition to the relationship to the borrowed mode,

the use of the specific major chord was inspired after analysing Sofia Gubaidulina's (b. 1931) *Stimme... Verstummen* (1986)⁴⁵, in which she explores and alters the D major chord in various ways, including its presentation in indescribable orchestra timbres. The material in *Sonata da Chiesa* is similarly introduced via a variety of techniques, creating contemporary musical colour that does not, however, audibly relate to the distinct major chord in terms of tonal functionality.

First, the violinist is asked to perform fast and accented tonic notes inside the lid of the piano while the pedal is depressed, creating colourful overtones derived from the tonic. The median is introduced as a harmonic, followed by a dominant in the form of a left-hand pizzicato. At b. 76, the violin introduces a subdominant alongside the tonic, effectively creating different overtones. At b. 78, the median and the subdominant are played together as harmonics before the left-hand pizzicato introduces the dominant once again at b. 79. The piano gradually introduces more pitch material, beginning with the addition of G and A at b. 76, followed by B \flat and C \sharp at b. 80.

The violin harmonic glissandi at bb. 82-87 offer interesting colour to accompany the new idea that begins at b. 84. The pianist holds keys D, E \flat , G, and B \flat without striking them and creates overtones through selected accented notes played by the right hand. The idea begins with an E \flat acciaccatura, followed by D, E \flat , F \sharp , and B \flat . The idea is developed with the addition of more pitches (C \sharp -C \flat -B \flat -A) at b. 88, with the violin imitating the melodic material in harmonics. The texture continues to become thicker as the violin returns to its F \sharp tuning using a peg glissando, which serves as a pedal note at bb. 91-93. At b. 94, the violin moves

⁴⁵ Sofia Gubaidulina, *Stimmen...Verstummen* (Hamburg: Sikorski, 1986).

from F \sharp to E \flat , featuring the augmented second interval, before descending to D an octave lower than the D string.

The roles are reversed at bb. 96-97 in which the lower notes of the violin double stops present the enechema of the mode with a unique scordatura colour.



FIG 16. Presentation of enechema by the violin at bb. 96-97.

The piano accompanies the theme's appearance by adding rapid glissandos over the strings, creating an entirely new contemporary setting for the Byzantine source material. The violin concludes the theme's presentation with double harmonics that feature new scordatura tuning at b. 98.

The piano introduces the audience to a repetition of the preceding idea by hitting the strings at b. 99 and, starting from b. 100, playing the same material with the keys depressed. The violin plays in harmonics once again, only this time utilising new tuning and creating new and interesting tones. As the texture becomes thicker, the violin briefly introduces some fast arpeggiated passages with low F \sharp tuning, before imitating the melodic idea of E \flat -F-B \flat at bb. 109-110. At b. 111, the piano plays an open-spaced cluster chord. This is followed by the appearance of B natural on the violin, giving a *tierce picarde* effect for the final section of the third subdivision, before switching back to the piano for a fast descending chromatic passage that ends on the important subdominant and tonic pitches.

4.2.4. Meno mosso

The final subdivision of the piece features the violin and its new tunings with the use of peg glissandos. The section begins with the violin playing its two lowest strings to produce a tonic in octaves. At b. 115, the lowest string moves to a dismal F \sharp with the peg glissando technique, which is a ninth lower than the original G string tuning. Similarly, the D string is lowered a perfect fifth, forming a new double stop of F \sharp -G. The two voices move in counterpoint, leading to a cadential sequence of double stops with the presence of a dominant-like sonority at b. 123 (A-C \sharp -E \flat) that resolves to a unison D. The open string A is sporadically presented using left-hand pizzicatos to connect the new unsustainable tuning with the material's tonal references.



FIG 17. Meno mosso in reduction.

4.3. Uses of Existing Music in *Sonata da Chiesa*

Sonata da Chiesa relates to the borrowed material stylistically by placing a Byzantine church mode into a new setting. The piece also has a symbolic character; in addition to its title, its structure stylistically follows the four-movement form of the Baroque church sonata.

Inspired by Schnittke's approach in his *Second Violin Sonata*, the *Sonata da Chiesa* begins with a chord that has an element of tonality. Although Schnittke chose G minor, I present a resemblance of a dominant 9th chord in order to avoid a strong tonal element at the beginning and establish the piece in a different style and era. Tonal elements are also

hindered throughout the piece with extended techniques that alter their sounding result, such as the hitting-the-strings technique inside the piano lid and the extreme violin peg *glissando*. Moreover, like Bartók's approach in *Contrasts*, I introduce *scordatura* tunings at various moments throughout the piece in a fresh way so that the tunings change during the piece and serve its harmonic language, rather than just being prepared in advance and adjusting to the characteristics of the borrowed mode.

In the piece, I also present newly composed motivic ideas inspired by tradition, along with unaltered quotations from Byzantine music. Elements of Byzantine music are also incorporated in the form of pedal notes with the selection of pitches following its tradition and the imitation of melodic Byzantine embellishments. These motives are developed and constantly transposed, thus providing new ideas from the same source.

5. Still Climbing

5.1. Concept and Background

Still Climbing is a single-movement composition for violin, cello and piano. This piece is a response to a traditional Cypriot song entitled *Psintri Vasilitzia Mou* (My Fine Basil),⁴⁶ a well-known love song in D harmonic minor in duple metre. The song is performed in a variety of instrumentations and has been used in symphonic contexts. Originally, the music was danced by women at joyful events, such as weddings.⁴⁷



FIG 18. Introductory section of *Psintri Vasilitzia Mou*.

5.2. Analysis

Still Climbing falls into four sections characterised by the use of distinct musical ideas.

⁴⁶ 'Ψηντρή Βασιλιτζιά μου'.

⁴⁷ Jim Samson and Nicoletta Demetriou, *Music in Cyprus* (Surrey: Ashgate, 2015), p. 38.

Table 6. Analysis of *Still Climbing*.

Section		Bar Numbers
A	The <i>climbing motive</i>	1–24
B	The <i>first Basil theme</i>	25–52
C	The <i>second Basil theme & stretto</i>	53–99
D	<i>Piano Cadenza & Finale</i>	100–115

5.2.1. The *climbing motive*

The opening section is a direct response to the third verse of the traditional song. The singer asks his beloved to climb the staircase and kisses her.⁴⁸ Yet, the character of *Still Climbing* is sad, whilst the character of the traditional piece is of love. This is indicated from the very beginning by the mood tempo indication *mesto*.

The opening motive (climbing motive) is an ascending movement from C# that begins with a demisemiquaver quintuplet and gradually gets slower, depicting the vocalist's attempt to climb the staircase.

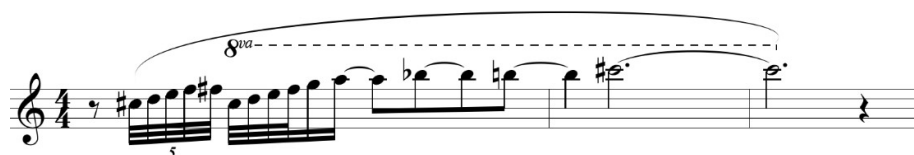


FIG 19. The *climbing motive*.

⁴⁸ 'Στην σκάλα που ξεββάνινεις να ξέββαινα τζ'εγνώ, σκαλίν τζαι σκαλοπάτιν να σε γλυκοφιλώ'.

Then the strings present the degrees of the tonic, subdominant and dominant of D harmonic minor. The reason I chose to use these notes is because they are the important degrees of the mode as they are used emphatically in both traditional and Byzantine music as pedal tones. As the movement progresses, the strings hold the degrees of the tonic and subdominant as pedal points and start an ascending movement imitating the *climbing motive*; the violin plays A-B \flat -B \natural -C \sharp , and the cello plays D-E-F-F \sharp .

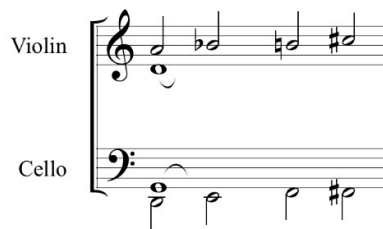


FIG 20. Reductive analysis of violin and cello parts, bb. 2–10.

Starting from b. 17, the *climbing motive* is presented in a new register and tonal area moving a perfect fourth higher, as in the most characteristic modulations found in traditional music. The imitating theme is interrupted at b. 24 by a musical bridge, which leads to the second subdivision of the piece, with the piano playing parts of the *climbing motive*.

5.2.2. The *first Basil theme*

The second subdivision of the piece begins with the *first Basil theme* played by the piano at bb. 25–26.



FIG 21. The *first Basil theme*.

This theme follows the same order of the pitches exactly as they appear in the introductory section of the folk song *Psintri Vasilitzia Mou*. However, the use of wider spacing as well as different note values endeavour to create a reference to the original song.



FIG 22. *Psintri Vasilitzia Mou* and the *first Basil theme* comparison.

The *first Basil theme* appears again at the bass clef of the piano at b. 26 and is gradually developed using demisemiquavers and wide leaps. In every new appearance of the theme, it becomes longer by the addition of pitches imitating the traditional song: in b. 26, with the addition of E, A, G and F; in b. 27, with the note E; and in b. 28, with the notes D and C#.

Alongside the *First Basil theme*, I present the beginning of the *climbing motive* at the right hand of the piano starting from b. 26 in its original form (C#-D-E-F#-G). In each new appearance, the motive's starting pitch is changed following the notes of the original theme; that is, at b. 27, it starts from D, at b. 28, from E and at b. 29 from F. The strings keep the same material and character from the first subdivision of the piece throughout this section.

The *climbing motive* is transposed to the highest range of the piano at bb. 30–32, leading to a new musical idea at bb. 33–36, which serves as a musical bridge. The violin plays the opening part of the *first Basil theme* at the high register while the cello uses the high pitch

D as the pedal point. The piano chordal part, for the first time, hints at the basil theme in the right hand in a discreet way.



FIG 23. Piano part, bb. 33–36.

This tranquil section is suddenly interrupted at the anacrusis of b. 37 with the use of the *climbing motive's* quintuplet leading to a fugal passage. The new material is first presented by the piano at bb. 37–38 in a thicker texture and in free rhythm. Despite the new material and texture, the four main notes of the *first Basil theme* are made prominent in the fugal theme at the highest range (A-B \flat -A-G). The cello imitates the higher melodic line of the piano at bb. 39–40, followed by the violin at bb. 41–42. In this section of the piece, the strings have a more dominant presence than the piano, which has an accompaniment role for the first time. The texture is gradually becoming lighter and slower, and the strings stop playing at b. 48. The piano keeps using the same material in longer values, leading to the end of the second subdivision of the piece at b. 52.

5.2.3. The *second Basil theme* and *stretto*

New material originating from the folk song is introduced at b. 53 in a fresh way. The original melodic line from the second part of the intro of *Psintri Vasilizia Mou* is constructed by the pitches D-F-G-A-G-A-B \flat -G-B \flat -A-G-F-E-D (Figure 18). I chose to freely use a musical row

consisting of the pitches from the original segment without repetitions, therefore keeping the notes D-F-G-A-B \flat -E.



FIG 24a. Prime form of the row.

	I ₀	I ₃	I ₅	I ₇	I ₈	I ₂	
P ₀	D	F	G	A	B \flat	E	R ₀
P ₉	B	D	E	G \flat	G	D \flat	R ₉
P ₇	A	C	D	E	F	B	R ₇
P ₅	G	B \flat	C	D	E \flat	A	R ₅
P ₄	G \flat	A	B	D \flat	D	A \flat	R ₄
P ₁₀	C	E \flat	F	G	A \flat	D	R ₁₀
	RI ₀	RI ₃	RI ₅	RI ₇	RI ₈	RI ₂	

FIG 24b. Matrix.

Many composers have used serial techniques in their works. One intriguing example is Luigi Nono’s (1924-1990) approach in his *Variazioni Canoniche* (1950)⁴⁹ in which he transforms the 12-tone rows of Schoenberg’s *Ode to Napoleon Bonaparte* in ways that they are not recognizable until exceptionally late in the piece.⁵⁰ Although I am not using a row from the past, my approach was similar in the sense that the borrowed material is being transformed to a not recognizable form by utilising the serial matrix.

Using specific rows in a variety of forms from the matrix, the piano follows a repeated rhythmic pattern at bb. 53–63. While the row was constructed from six pitches, I chose to repeat the third and fourth pitch of the row in the form of two grace notes at different

⁴⁹ Luigi Nono, *Variazioni Canoniche* (Milan: Ricordi, 1987).

⁵⁰ Martin Iddon, ‘Serial Canon(s): Nono’s Variations and Boulez’s Structures’, *Contemporary Music Review*, 29:3, pp. 265-275.

registers to add depth and rhythmical variety to it. The selection of the rows was primarily based on the descending movement of the left hand of the piano, which starts from D at b.53 and ends at C# at b. 66; every new pitch introduced by the left hand initiates a new presence of the row.

The image displays a musical score for the piano part, spanning measures 53 to 66. It is organized into three systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Piano' and includes a dynamic marking of *p*. It features a descending line in the left hand, with specific pitches highlighted by curved lines and labels: P0, R9, and P9'. The second system is labeled 'Pno.' and includes a tempo marking of *And.* It features a descending line in the left hand, with specific pitches highlighted by curved lines and labels: R18, P7, and R17. The third system is labeled 'Pno.' and includes a tempo marking of *And.* It features a descending line in the left hand, with specific pitches highlighted by curved lines and labels: P4 and R0. The right hand of the piano part is shown in the treble clef, with notes and rests corresponding to the left hand's descending line.

FIG 25. Piano part and selected rows, bb. 53–66.

During this section, the cello gradually introduces material from the *first Basil theme* in pizzicato, and the violin presents both the *climbing motive* and segments from the *first Basil theme*.

From the third beat of b. 63 until the end of b. 65, the violin plays simultaneously both the *first Basil theme* and the *climbing motive*, creating a two-part counterpoint in a single line. This idea, resembling *stretto*, is achieved with the presence of each theme at a different

register in the same melodic line. The cello holds a pedal point in D, mimicking once again the traditional technique.



The broken chords' movement gradually descends and leads to b. 81, in which the cello plays the *stretto* theme and holds the D pedal point, and the violin plays D and A harmonics. At b. 83, the roles are inverted, with the violin presenting the *stretto* idea in augmentation while the cello holds the A and D pedal points in harmonics.

The final part of this subdivision begins with the presence of the original *stretto* theme in the violin part at b. 88. However, after a break from b. 67, the piano re-enters at b. 89 and answers the violin by playing segments from both the *climbing motive* and the *first Basil theme* leading to b. 94, in which a passage begins that highlights the elements of the *cadenza* that will follow, and the strings return to their original accompaniment role.

5.2.4. *Piano cadenza and finale*

The *piano cadenza* that starts at b. 100, as a continuation of the preceding piano section mostly features the use of the characteristic quintuplet motive and highlights the melodic material from both the *climbing motive* and the *first Basil theme*. The fast melodic passages usually lead to accented octaves, thus adding a colourful effect. Moreover, the quintuplet of the *climbing motive* is retrograded for the first time at b. 102.



FIG 28. Retrograded quintuplet from the *climbing motive*.

Starting from b. 104, the left hand begins a descending movement in octaves that aims to slow down the pace. In addition, the fast movement of the right hand is interrupted by the addition of longer note values. This technique leads to the final section of the piece, which

starts at b. 108. The piano initiates the quintuplet of the *climbing motive*, followed by the cello and violin. The melodic material from the *first Basil theme* is presented by the violin at b. 109, with the cello holding the characteristic D pedal point. The piano plays chords featuring, like the violin, pitches from the theme at bb. 110–111.

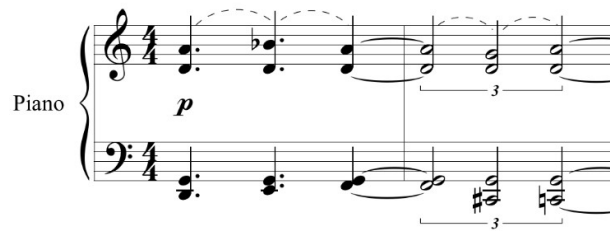


FIG 29. Piano part, bb. 110–111.

The *climbing motive* is presented in its original form by the piano at bb. 112–115, starting from C# and ending at the same pitch two octaves higher, avoiding once again the natural flow of the ascending movement towards D. This ‘incomplete’ ending of the piece was used for two main reasons. First, from a musical point of view, there is a natural anticipation to listen to the D after C#. Therefore, by keeping the C# unresolved, the sad character of the piece is strengthened. Secondly, the absence of D has a symbolic sad character as it serves as an indirect response to the lyrics of the traditional song, resembling in a way a different version of the original lyrics, with a failed attempt of the vocalist to climb the stairs and meet his beloved.

5.3. Uses of Existing Music in *Still Climbing*

Still Climbing's title is inspired by the lyrics of the Cypriot traditional song 'My Fine Basil', revealing the source of the borrowed material in a subtle way. The melody and lyrics of the traditional song serve as a starting point of this composition by providing material that is freely reworked in a new context, such as the creation of new motivic ideas that have contrasting rhythmical elements. The melancholic mood of the new piece also differs from the original, which is a love song, thus creating a new character for the borrowed material.

The original melody is usually presented in fragments and hidden within thick textures, creating a different listening experience for the well-known love song. It is also presented in altered forms by using different methods of motivic development like adding extra notes in between, using octave displacements and changing the rhythmical values. *Still Climbing* also features two distinct techniques from the past – a fugue-like passage and the use of the serial matrix – both of which develop the original material and the newly created motives into novel ideas.

Recalling Schnittke's approach in his *First Symphony*, I include a piano cadenza in *Still Climbing*. Although Schnittke chose for his cadenza a completely different character than the preceding material, I used the same motives but extended and developed them in a technically demanding section.

6. *Sainte Marie Virgine*

6.1. Concept and Background

Sainte Marie Virgine is a piece for orchestra (2.2.2.2–2.2-timpani, percussion and strings) that uses material from a set of four religious songs from the 12th century composed by St. Godric of Finchale (ca. 1070/80–1170).⁵¹ *Sainte Marie Virgine* takes its name from St. Godric's homonymous second song; the other three songs are *Kyrie Eleison*, *Sainte Marie Cristes Bur* and *Sainte Nicholaes*. These songs constitute some of the earliest texts in the English language to survive with their music.⁵²

6.2. Analysis

St. Godric's songs were found in manuscript sources in neumatic notation and are currently held in the British Library. While transcribing the neumatic notation, I also took into consideration the recording of the pieces by the Ensemble Sequentia.⁵³

⁵¹ Victoria Tudor, *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com>> [accessed 26 May 2019].

⁵² J.W. Rankin, 'The Hymns of St. Godric', *PMLA*; 38, (1923), pp. 699-711.

⁵³ Ensemble Sequentia, *English Songs of the Middle Ages* [CD], (Freiburg: Deutsche Harmonia Mundi, 1989).

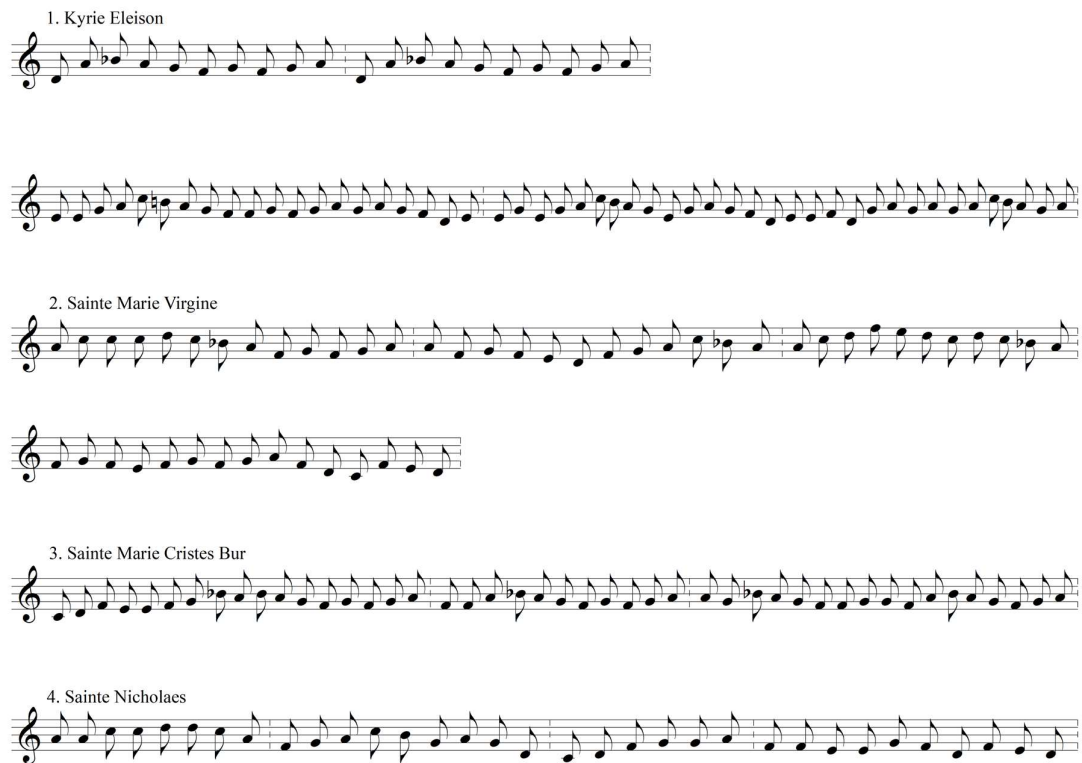


FIG 30. Transcription of St. Godric's songs with all notes treated equally.

Sainte Marie Virgine is a single-movement piece that features material from the four songs in the order shown in Table 7.

Table 7. Analysis of *Sainte Marie Virgine*.

Presence of St. Godric's songs	Bar numbers
<i>Kyrie Eleison</i>	1–68
<i>Sainte Marie Virgine</i> and <i>Sainte Nicholaes</i>	69–98
<i>Sainte Marie Cristes Bur</i> and <i>Kyrie Eleison</i>	99–139
<i>Sainte Marie Virgine</i> and <i>Kyrie Eleison</i>	140–167

6.2.1. *Kyrie Eleison*

The opening section of the piece draws from the *Kyrie Eleison* song and is formed by pitches of the D Aeolian mode and E Phrygian mode. These two modes mostly share common pitches, with the exception of B \flat (D Aeolian) and B \natural (E Phrygian).

A short motivic idea formed by the first three notes of the song (D-A-B \flat) is presented by the timpani at b. 12, with the B \flat following a descending direction in comparison with the melody of Godric's piece.

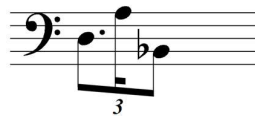


FIG 31. Timpani motive at b. 4.

The first distinct reference to the *Kyrie Eleison* takes place at bb. 17–20, in which a quotation from the opening section of the song is played by the two horns. The idea is repeated at bb. 21–23 and abruptly interrupted by the double bass and second horn with the strong presence of the note E, instead of the ending of the theme (A). At bb. 25–26 a varied version of the first four notes of *Kyrie Eleison* is presented in sequence by the oboes (D) at m. 25, followed by the flutes (A), then the clarinets at b. 26 with the presence of B \natural instead of B \flat , and ending with the first trumpet on A.

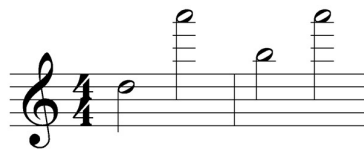


FIG 32. Presentation of four notes of *Kyrie Eleison* on a single staff at bb. 25–26.

Throughout this opening section, the rest of the ensemble features notes from the two modes and emphasises the simultaneous presentation of B \flat and B \natural . Some indicative examples include the

flutes, which play B \sharp at bb. 9–12, B \flat at bb. 13–16 before switching back to B \sharp at bb. 17–18, and desks 1-3 and 6-7 of the first violins, which play B \flat , followed by desks 1,6-7 switching to B \sharp at bb. 13–16 and then go back to B \flat at bb. 17–18.

The theme is presented again by the horns in a varied form, with rests interrupting its melodic movement at bb. 28–30. Specified desks of the string section accompany the horns with tremolos, playing important pitches from the two modes (D-A-B \flat and E).

At b. 33 the second horn presents the first two notes of *Kyrie Eleison* (D-A), followed by the first horn transposed in E (E-B \sharp), leading to a transitional stage at bb. 35–39, with fast and short motivic ideas presented by the woodwinds. These ideas are inspired by the two different sections of *Kyrie Eleison*, and the pitch material is used freely and transposed, creating a new thicker texture. The first bassoon plays the *Kyrie Eleison* short motive at bb. 35–36, followed by the first clarinet and first oboe at b. 36 and a transposed version by the flutes. The second theme of the song is featured by the first clarinet and first oboe at b. 37, featuring its first seven notes (E-G-A-C-B \flat -A-G) in octave misplacements and utilising B \flat instead of a B \sharp . The strings support the winds in a contrasting manner by playing longer values and glissandi, featuring once again important pitches from the two modes with a strong presence of B \flat at bb. 36–37 and B \sharp at bb. 38–39.

The first trumpet introduces a new idea at b. 41 that uses the same variation of the quaver triplet as the *Kyrie Eleison* motive and presents only the tonic of the Aeolian on D. The idea is repeated by both trumpets throughout bb. 41–54, with the important transposed version on the tonic of Phrygian on E, alongside D, starting at b. 52.



FIG 33. Trumpet motivic idea.

The two horns and bassoons accompany this idea in counterpoint, utilising their lower register at bb. 41–50, while the strings play a descending melodic line at bb. 45–50 (E-D-C#-B) in their high register, featuring a chromatic version of the Phrygian mode. This melodic idea is completed by the winds in their medium register, starting with the clarinets at b. 50 (B, A), followed by the oboes at the next bar (A, G), the flutes at b. 52 (G, F) and completed with the presence of E by the second clarinet at b. 53 and first oboe at b. 54.

FIG 34. Altered presentation of the E Phrygian mode at bb. 45–55.

The next section of the piece features a number of solo passages by the bassoon, clarinet, violin and cello at bb. 56–64. The first bassoonist begins by quoting the second part of the *Kyrie Eleison* in E Phrygian mode, with the first part of the song performed in counterpoint by the first clarinetist in D Aeolian. Similarly, the violinist presents the first part of the song at b. 58, followed by the cellist playing the second part. However, the two strings use the note values that correspond to the different part of Godric's song, with the violinist playing its D Aeolian theme using the values that preceded when the bassoonist and the cellist played its E Phrygian theme using the values that were also presented by the clarinetist, thus creating an interesting counterpoint and colour. The viola section accompanies the soloists with the simple alteration between the main pitches of the two modes (E-D).

6.2.2. *Sainte Marie Virgine* and *Sainte Nicholaes*

The new section of the piece is mainly inspired by the *Sainte Marie Virgine* and *Sainte Nicholaes* songs, that have a bimodal relationship. Both of these songs have D as their primary pitch, with the first using the Aeolian and the latter the Dorian mode. These two songs have similar openings, beginning their melodies with the fifth degree of the mode (A) before moving to the final D.

The first violins play a brief passage in double stops using the glissando technique at bb. 69–71, with the higher voice resembling the opening section of the songs (A-C-D-C). The violins repeat the idea at bb. 72–74, this time using the B \sharp instead of the B \flat that preceded in the first appearance of the idea and, in this way, presenting the two versions of the modes.



FIG 35. Violin melodic line at bb. 69–74.

A distinct quotation of *Sainte Nicholaes* takes place at bb. 75–77 in solo performances by the first clarinet and cello, while the violins accompany it with the same idea as before. The same quotation is transferred to the first oboe at b. 79, with the other winds freely accompanying the soloist.

The idea is merged with new harmonic and melodic material at b. 82, thus forming a passage that leads to a more complex development of the material at b. 88. The brief quotation from the song that is presented by the first flute is joined by the other woodwinds, and it creates a thick counterpoint in syncopated rhythms that moves briefly to a more metrical approach at b. 89 before returning to the freely rhythmic style that preceded. The same contrapuntal idea is then presented by the brass and joined, this time, by the strings playing in *pizzicato*. The thick texture comes to an end at b. 96 with a brief contrapuntal section by the brass, which ends with the conventional presentation of a perfect-fifth interval (D-A).

6.2.3. *Sainte Marie Cristes Bur* and *Kyrie Eleison*

This part of the piece begins with the violas and cellos playing an ascending version of the D Aeolian mode at bb. 99–109 using minims and crotchets. The two sections play the same version of the scale with a two-beat difference in order to create a dissonant effect.

The oboe presents the opening section of the *Sainte Marie Cristes Bur* song at bb. 110–119, which is played with a similar approach in minims and crotchets, with the violas and cellos repeating their ascending passage, and they are joined by a D pedal played by the double basses.

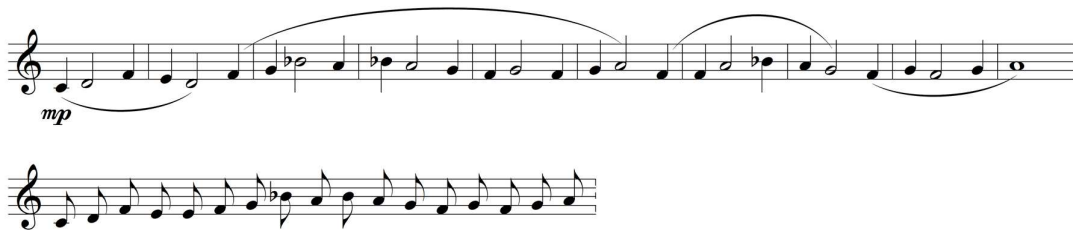


FIG 36. Comparison of oboe theme at bb. 110–119 and opening section of *Sainte Marie Cristes Bur*.

A brief presentation of the *Kyrie Eleison* theme is played by the first flute at bb. 119–120, while the second flute produces contemporary air sounds. The oboe, once again, plays the *Sainte Marie Cristes Bur* theme, this time an octave higher at bb. 121–130, with the first three desks of both first and second violins accompanying it with the ascending version of the mode and the timpani and tubular bells adding variety with offbeat hits on D. The cellos and violas add richer harmony during this presentation of the theme by playing long notes of D and E. The first flute enters at b. 123 with the *Kyrie Eleison* theme performed in semibreves, with both the second flute and first clarinet producing air sounds.

The string section, with the exception of the double basses, follows a parallel ascending motion using a mixture of bowings and tremolos, featuring notes from the Aeolian mode on D at bb. 131–139. The rest of the orchestra gradually joins this ascending movement and adds variety to it with the presence of fast rhythmical figures by the flutes and clarinets.

6.2.4. *Sainte Marie Virgine* and *Kyrie Eleison*

This section of the piece features a solo violin passage. The soloist enters after the ascending passage, abruptly changing the texture of the piece. The violin freely uses material with altered references to the *Sainte Marie Virgine* song. Like the song, it begins with the pitch A at b. 140, and after a quickly ascending passage, it presents the theme from the song, starting on the third beat of the following bar. The violin has a more contemporary virtuosic character, with the addition of left-hand *pizzicati* and harmonics at bb. 142-144. At b.142, the timpani plays the same passage softly before the violin freely alters the melodic material by adding a C#, B \flat and G# on the borrowed material. Another quickly ascending idea is presented at b. 146, with four desks of each second violins and violas accompanying in *pizzicato* with the same material used previously at bb. 92–95.

The violin's solo is briefly interrupted at bb. 151–153 by the double basses and horns playing accented notes of A and the bassoons and violins playing a dissonant E \flat , beginning the creation of cluster chords by the woodwinds and violins. The violin continues at b. 154 with the presence of A in harmonic and moves between the G# and A.

The rest of the orchestra gradually rejoins in soft dynamics, starting with the timpani in b. 156, followed by the second flute, second clarinet, second oboe and second bassoon at b. 157, all strings at the next bar, before the full ensemble enters at b. 159. At bb. 159–162, most of the instruments play in the same rhythmic values, with the exception of the first flute, first clarinet, first oboe and selected desks from the string section that add fast descending chromatic passages. In addition, the horns have short melodic passages that, like the beginning of the piece, present material from Godric's songs; the second horn plays pitches from *Kyrie Eleison* and the first horn from *Sainte Marie Virgine*. The thick texture is interrupted with soft harmonics played by the back desks of the violins and violas that gradually lead to a very loud dynamic at b. 165, creating an interesting effect. Here, the tubular bells join with the same way they opened the piece by playing three times the D. The strings gradually move to a very soft dynamic that ends the piece.

6.3. Uses of Existing Music in *Sainte Marie Virgine*

The title of the piece comes from the second song of St. Godric of Finchale's set of songs. The piece borrows material from all the songs and develops several ways of transforming them into a different music tradition by using the orchestra setting. The overall mournful character of the work and the frugal presence of the tubular bells also suggest parallels to church-like hymns.

The borrowed melodic material determines the four subdivisions of *Sainte Marie Virgine*, with the flow of the piece changing in accordance with which song is used. St Godric's songs are presented both in their original form and altered in various ways, such as the interruption of their melodic movement with rests and the use of the octave displacement technique. In addition, the order of the pitches from the original songs is employed to produce new melodies with different rhythmical values and create a new listening experience. Rhythmical motives from the original songs are also borrowed in order to produce new melodic ideas through the assignment of different pitches.

St Godric's melodies are used to create new harmonies; selected pitches from each song are placed harmonically, creating both cluster and open-spaced chords. In addition, fragments of the songs are simultaneously presented by different parts of the orchestra to create new harmonies and textures for the borrowed material. Like Schnittke's juxtaposition technique, when there is direct quotation of two or more melodies, the rest of the ensemble presents newly created material. There is also use of both bimodality and polymodality, with the selected modes and primary tones borrowed directly from the original material without following their tonal functionality.

In addition, some idiomatic instrumental techniques are used to alter the sound and create a new context for the borrowed material; the strings extensively employ their characteristic *sul ponticello* and *sul tasto* bowing techniques, some of the winds produce air sounds and the tam-tam presents distinctive sounds created with a triangle beater and bow.

7. Fantasia for Solo Violin

7.1. Concept and background

Although *Fantasia for Solo Violin* is an autonomous piece, it was conceived as a highly personal extended cadenza for the first movement of the Beethoven Violin Concerto. Many composers have written cadenzas for other concertos, and these works are often so beautifully written that it has occurred to me that they could be performed outside of context of the concerti.

As to the Beethoven violin concerto, many cadenzas have been written by notable composers and violinists, with Fritz Kreisler's and Joseph Joachim's being mostly used in concerts and recordings. The inspiration behind my approach on this piece came after I listened to Alfred Schnittke's cadenzas⁵⁴ for the concerto, which have a fascinating contemporary style that blends the old with the new.

The borrowed materials that are employed in *Fantasia for Solo Violin* are not limited to the concerto; various styles and quotations are being reconfigured through juxtaposition.

7.2. Analysis

The form of *Fantasia for Solo Violin* is reminiscent of rondo form with the main theme appearing five times, starting at bb. 1, 33, 77, 111 and 141.

⁵⁴ Gidon Kremer, *Beethoven Violin Concerto*. [CD], (Newton Classics, 2014).

Table 8. Analysis of *Fantasia for Solo Violin*.

EVENT LIST	SECTION	BARS
1	Main Theme (A)	1-8
2	Episode 1 (B)	9-32
3	Main Theme (A)	33-40
4	Episode 2 (C)	41-76
5	Main Theme (A')	77-84
6	Episode 3 (D)	85-110
7	Main Theme (A)	111-118
8	Episode 4 (E)	119-140
9	Main Theme (A)	141-147

7.2.1. Main Theme

The main recurring theme is inspired by three different elements originating from the concerto: the opening section of the solo violin part (bb. 1-3), the characteristic timpani motive employed throughout the first movement (b. 4 and b. 6) and a fragmentation of the second theme (F \sharp -G-A) of the orchestral exposition presented initially by the woodwinds at bb. 43-46 (bb. 5-8).

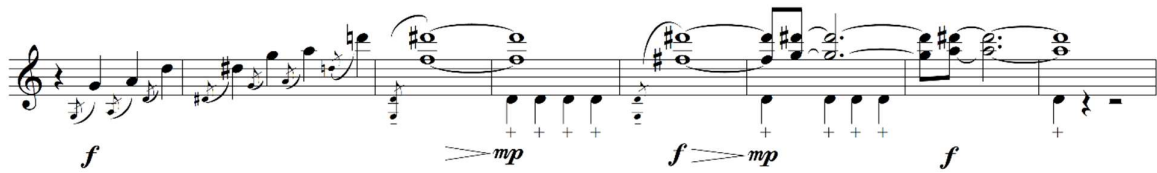


FIG 37. Main recurring theme of *Fantasia*.

Fritz Kreisler's cadenza also begins by borrowing the same material of the opening solo violin section. Unlike Beethoven, who uses a dominant 7th chord, Kreisler follows the same rhythmical values, employing a tonic chord. In my opening, I follow the same approach, and I use the following pitches: G-A-D-D#-G-A-D-D#, including the important note of D#, which hinders a principal borrowed source from Alexander Scriabin that will be featured in the second episode, the *mystic chord*. Joseph Joachim and Alfred Schnittke, on the other hand, begin their cadenzas with the timpani motive.



FIG 38. Opening of *Fantasia* compared to Beethoven and Kreisler.

7.2.2. Episode 1

The first episode features the distinctive timpani motive numerous times in various forms. At b. 11, the theme is played in A as opposed to the opening timpani theme in D and ends with

a double stop with the augmented 5th interval. At b.14, the theme is featured in the form of chords constructed with one diminished and one perfect fifth. At bb. 16, 18, 23, the theme is played using the left hand pizzicato technique.

The most characteristic reference to the original work involves the use of the second theme of the orchestral exposition. The pitches of the first part of the theme are presented in the high register at bb. 20-22 in free form. At b. 24, the same part of the theme is presented in the form of double harmonics, this time following the same rhythmic values as the original piece. The theme's presentation is completed with the use of a fast passage in semiquavers at b. 26, with the accented notes following the pitch material of the theme. Similarly, the same approach is presented at bb. 28-32 with different octave placements.



FIG 39. Reductive melodic lines at bb. 24-27 (A) and 28-32 (B).

In this episode, there is also a brief reference to Beethoven's *Kreutzer Sonata* at bb. 12-14. The melodic material of the opening of the sonata is mixed with chromatic material, making it more difficult to identify.



FIG 40. Borrowed material from *Kreutzer Sonata* in bb. 12-14.

7.2.3. Episode 2

During this episode new borrowed material is introduced and developed. As mentioned at the analysis of my main theme, the D \sharp hinders Scriabin's *mystic chord*, which has an important role until the end of *Fantasia*. This chord could be interpreted as a quartal hexachord consisting of an augmented fourth, diminished fourth, augmented fourth and two perfect fourths.

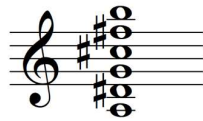


FIG 41. Scriabin's *Mystic Chord* from A.

The *Promethean Scale* is formed by placing the chord's pitches in ascending order.



FIG 42. Promethean scale from A.

The D \sharp is the fourth degree of this scale and is used by Scriabin to introduce for the first time the main theme of *Prometheus* by the horns at b. 10. This material is used in my piece at bb. 44-45 while at the same time the violin plays the A in harmonic, which is the primary tone of the scale.

Scriabin's theme is also presented at bb. 51-54 simultaneously with the opening fragment of Beethoven's Fourth Symphony in the form of double stops, transposed a minor second lower; the higher voice plays Beethoven's theme and the lower Scriabin's.

The timpani motive returns at b. 55 and is featured until b. 59, leading to a new section of the episode utilising the preceding material in a brief and virtuosic arpeggiated passage. The character of the episode returns to its slow nature at b. 70 with the presentation of the retrograded prometean theme, followed by the retrograded version of Beethoven's theme at bb. 71-72.

7.2.4. Episode 3

From this stage the piece becomes increasingly more virtuosic. The first four notes of the Scriabin theme are played in trills using double stops at bb. 86-89.

An even more virtuosic passage takes place at bb. 91-97. The motivic fragments appear in sequence, altering their form between the demisemiquaver sequences and the more apparent crotchets and minims.

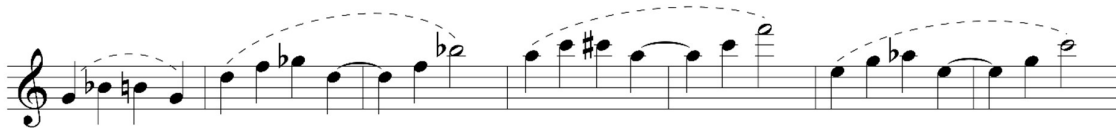


FIG 43. Reductive presentation of sequences at bb. 91-97.

The Scriabin material is further developed and used more freely until b. 107, leading to an ornamented use of the Beethoven theme at bb. 106-109 (E \flat -G \sharp -A-B-C \sharp -D-G \sharp).

7.2.5. Episode 4 and Finale

This episode begins with a bridge that connects the main theme with the fast passage that follows. At b. 122, the Beethoven theme is, once again, hindered in these fast arpeggios in

the form of accented notes.



FIG 44. Reductive analysis of the Beethoven theme at bb. 122-126.

The short section at bb. 130-131 serves as a bridge to connect the preceding material from Beethoven to the promethean scale passage that will follow. The material used in these two bars comes from the opening section of the Beethoven string quartet No 15 in A minor and leads to the Scriabin Scale from A at the next bar. In the original piece, the first four notes are played by the cello (G \sharp -A-F-E) and the next four notes by the violin (D \sharp -E-C-B). The reference is inevitably hidden with the use of tremolos and double stops.

The next section of the episode uses demanding arpeggio passages that are formed by pitches of the Promethean scale in A. The arpeggios are expanded each time and end on a higher note (A-D \sharp -G), in this way imitating the relationship of the first two intervals of the mystic chord (augmented fourth; diminished fourth).

After this passage, the piece shifts away from its virtuosic nature, reminiscent of the character of the first episode with the appearance of the timpani motive played in left hand pizzicato.

The last presentation of the recurring theme begins at b. 145 with a minor alteration: the middle voice keeps its ascending movement, imitating the Beethoven theme (F \sharp -G-A-B-C \sharp). The appearance of the theme is not completed, giving a desired suspended effect to the listener.

7.3. Uses of Existing Music in *Fantasia for Solo Violin*

Fantasia for Solo Violin was inspired by listening to Alfred Schnittke's cadenzas for the Beethoven *Violin Concerto*. My approach shows parallels with and departures from Schnittke and other composers who wrote cadenzas for the concerto.

The piece uses the traditional form of the rondo, with its main theme having a similar approach to both Beethoven's and Kreisler's openings for their cadenzas. Although *Fantasia for Solo Violin* is closely related to the cadenza genre, it is an independent piece, in contrast to Schnittke's approach.

My idea was to reconfigure various styles and quotations through juxtaposition and relation to the music's unity. This piece is the only work in the portfolio that both quotes and alters material from different sources, in addition to Beethoven's concerto. It uses material from that concerto, from other works by Beethoven (*Kreutzer Sonata*, *Symphony No. 4*, *String Quartet No. 15*) and, for the first time, material from a second composer (Scriabin). The melodic quotations are frequently presented simultaneously using technically challenging double stops that make them difficult to identify.

8. Erased Mozart

8.1. Concept and Background

Erased Mozart is inspired by the *Erased de Kooning Drawing* (1953) by the American artist Robert Rauschenberg (1925-2008) and borrows material from Mozart's Clarinet Quintet in A Major KV. 581. Rauschenberg's concept was to discover a way to make a drawing with an eraser. After some failed attempts to erase one of his own works, Rauschenberg asked Willem de Kooning for a drawing to erase and, somewhat reluctantly, the Dutch-American artist agreed. The result, as described by the San Francisco Museum of Modern Art (where the work is currently held), is a 'drawing [with] traces of drawing media on paper with label and glazed frame'.⁵⁵

Unlike Rauschenberg, I was not attempting to completely 'erase' a specific work: my approach was to explore how borrowings from Mozart's quintet could operate in a new musical context, while at the same time, keeping in mind the process of 'erasing'/altering a specific musical work. Therefore, the selected borrowed materials (analysed below), follow the same order as they appear in the original quintet.

The instrumentation of *Erased Mozart* is very similar to the instrumentation of a clarinet quintet: bass clarinet (doubling clarinet in b flat), violin, viola, cello, with the peculiar addition of percussion instruments rather than the traditional second violin. The main reason that I decided to alter the traditional clarinet quintet ensemble with the addition of the percussion instruments and the bass clarinet is to help establish my piece in a contemporary idiom. Moreover, the distinct percussion sound (as it will be explained in the analytical section

⁵⁵ SFOMA, Robert Rauschenberg, *Erased de Kooning Drawing, 1953*, [online] Available at <https://www.sfmoma.org/artwork/98.298>, [Accessed 24 Mar. 2019].

below), creates many possibilities to combine the borrowed material with new ideas.

8.2. Analysis

Erased Mozart is a single movement piece in five sections that are determined by both the divergent character of the music as well as the references to Mozart’s clarinet quintet.

Table 9. Analysis of *Erased Mozart*.

Section		Bar Numbers
A	Largo	1–27
B	Deciso	28–47
C	Misterioso	48-57
D	Fugato	58-70
E	Grave	71-92

8.2.1. Largo

The opening sonority of *Erased Mozart* consists of pitches of the first two bars of the original piece, combining the notes from tonic and dominant 7th chords.



FIG 45. Opening chord of *Erased Mozart*.

Following Mozart's idea, the violin presents the same motivic idea at bb. 3-4, while the snare drum plays the characteristic three-quaver pattern that is used in the second violin, viola, and cello in Mozart's piece. At b. 5, the clarinet's original semiquaver figure is imitated by the snare drum and followed by the bass clarinet. Bb.6-12 follow a similar approach with the opening six bars. The borrowed material from the clarinet part from b.16 is presented in sequence in the form of semiquavers in bb.11-12 starting from the bass clarinet, followed by the viola, snare drum, and cello, while the violin holds as pedal point the tonic and leading tone of the original piece. Throughout this opening section, the cello presents the pitches of the tonic chord, imitating in augmentation the opening three notes of Mozart's cello part.

Bb.13-19 constitute a transitional stage that leads to a new idea that begins at b. 20. At b. 14, the dissonant interval of the major 7th that was presented by the violin is inverted and played by the cello and violin. The viola part presents fragment of the characteristic ascending motive (B-C#-D) in augmentation in bb.15-19, which is completed by the addition of the F# on the violin at b.18. The ff section is momentarily interrupted at b.19, leading to a cadential section resembling the classical character of the original piece. At b. 25, I use the full dominant 7th chord, which is weakened with the omission of the leading tone in b.26. At b.27, the interrupted cadence appears to be completed. However, the suspended 7th descends to a Bb instead of C# and leads to the second section of the piece.

8.2.2. Deciso

The *Deciso* section serves a symbolic role in that it enacts the process of literally erasing the original piece. First, at b. 28 I use a cluster chord that distances the character from the preceding cadence. This symbolism is also enhanced by freeing metric constraints: at bb. 29-

30 the avoidance of metric accents using ties and on-the-beat rests in combination in all the instruments (except the vibraphone) disassembles the Mozart motivic fragment into a tremolo (B-C \sharp -D-B). The vibraphone increases the metric freedom by playing chords across beats and bar lines at bb. 31-32 with the support of the strings. In addition, the use of dynamics in this section strengthens the idea of 'literally' erasing the original piece by blending together sudden changes ranging from pp to f.

This phrase is repeated two times in varied form. At bb. 33-38, the ascending passage goes higher than its first appearance (by a semitone to B \natural), while the vibraphone section is expanded with the addition of two chords that are accompanied by the strings. In the second repetition (bb.39-47) the phrase is presented in higher registers, except from the viola. Similar to its previous appearance, it goes a semitone higher, presenting for the first time the pitch C, followed by B \natural . This semitone builds the expanded section of this phrase that leads to the *Misterioso* section of the piece.

8.2.3. Misterioso

The first two bars of this section constitute an exact quotation of the first two bars of the Mozart's second movement with the omission of the second violin. From b. 50 the quotation is presented in augmentation creating a new texture with each voice and consequently also new harmonies. As this section progresses the pitch material moves lower, as if once again the idea of erasing the piece; the clarinet goes to a D \sharp and C \sharp instead of an E and D, while the violin gradually descends from F \sharp to D, the viola to a G, and the cello to a B.

After presenting a varied version of the theme in augmentation (b.52-54), the clarinet plays fast ascending passages in contrast to the rest of the ensemble, as at bb. 44-48 in the Mozart, while the tremolos at b.57 serve as a bridge to the next section.

8.2.4. Fugato

[illegible]

FIG 46. Subject and counter subject.

Unlike in an academic fugue, I present both my subject and counter subject simultaneously, with the violin presenting the first and the viola the latter at bb. 58-60. At b.61, the subject switches to the cello, transposed a perfect fifth lower, and the countersubject is played by the violin. At b.64, both the violin and clarinet quote a passage from the ending of the Mozart's *Larghetto*, while at the same time, the cello continues the counterpoint by presenting the transposed original theme.

Mozart's quotation is changed abruptly at b.67, with a crescendo leading to a seventh chord which is resolved to a unison A at b. 68. The unison is sustained and gradually gets slower, leading the piece to its final section.

8.2.5. Grave

This section uses material from both the Menuetto and Allegretto. The bass clarinet follows the cello part of the Menuetto, playing the A Major Arpeggio at bb. 73-79, followed by a descending melodic subdominant triad and the dominant.

The image displays two staves of music. The top staff is for the Bass clarinet, starting in 3/4 time and changing to 4/4 at the double bar line. It begins with a piano (*p*) dynamic and features a series of eighth notes followed by a descending melodic line. The bottom staff is for the Cello, also in 3/4 time, with dynamics of *f* (forte), *p* (piano), and *f* (forte) indicated. It features a series of eighth notes followed by a descending melodic line, mirroring the structure of the Bass clarinet part.

FIG 47. Cello and clarinet comparison.

The strings with the vibraphone develop simple harmonies around the A major triad and gradually become more chromatic with the addition of foreign notes. Within this new texture, a final reference to Mozart's piece takes place at b.83, with the violin and viola quoting the theme from Mozart's Allegretto that is completed by the distinct sound of the bowed vibraphone at b.84.

FIG 48. Violin, Viola and Vibraphone bb. 83-84.

The ensemble decrescendo that follows leads the piece to its ending.

8.3. Uses of Existing Music in *Erased Mozart*

The compositional process of *Erased Mozart* was significantly different from the rest of the pieces in the portfolio, as it has parallels to art, specifically to Robert Rauchenberg's approach to his *Erased de Kooning Drawing*.

This work has the concept of a 'symbolic erasing', with the borrowed materials from Mozart's *Clarinet Quintet in A Major* presented in the same order of appearance as the original; their presence is gradually both reduced and altered. The result is thus a progressive, figurative erasing of the borrowed piece.

However, the relationship of my work with Mozart's piece is not limited only to the quotations and their order of appearance; the instrumentation was inspired by the original and, with the addition of percussion, it provides many possibilities in the context of a new piece, including the contemporary effect of the vibraphone bow and the imitation of Mozart's figurations on the snare drum. Moreover, the harmonic language of *Erased Mozart* is

frequently built with selected pitches from the original, either by keeping their function or by being reworked freely and creating entirely new sonorities. Pitches from some of Mozart's melodic motives are spread harmonically across all the voices in the ensemble, creating new and significantly different sonorities than are found in the original. Lastly, in the *Fugato* section, I use two contrasting ideas by combining the traditional fugue technique with dissonant melodic and harmonic intervals.

9. Miniature on a Theme of Sibelius

9.1. Concept and background

Miniature on a Theme of Sibelius is a piece for solo piano inspired by the main theme of *The Swan of Tuonela* orchestra poem, composed by Jean Sibelius in 1895. This orchestral piece is part of Sibelius's *Lemminkäinen Suite*, which is based on the Finnish literary epic *Kalevala*. The other three sections of the suite are *Lemminkäinen and the Maidens of the Island*, *Lemminkäinen in Tuonela* and *Lemminkäinen's Return*.⁵⁶

In my piece, I borrow and alter in various ways the characteristic cor anglais solo of Sibelius's work that plays the melancholic main theme of the swan.



FIG 49. Cor anglais main theme of *The Swan of Tuonela* (in C).

9.2. Analysis

The character of the *Miniature on a Theme of Sibelius* is inspired by the sombre and lugubrious sound of the wonderful cor anglais theme and is established from the beginning with the use of the tempo marking *melancolico*.

The notes of the theme, in their order of appearance and without repetitions, are G-F-Bb-C-Db-Eb. When placing them in an ascending order starting from G, the following prime form mode is created: G-Bb-C-Db-Eb-F.

⁵⁶Glenda Dawn Goss, *Sibelius: A Composer's Life and the Awakening of Finland* (Chicago: University of Chicago Press, 2012), p. 213.



FIG 50. Prime form mode from G.

The opening sonority uses four notes of the prime form (C-D \flat -F-G). As the material is being developed throughout the piece, pitches are used freely from the following transpositions of the prime mode. The selection of the new primes is based on the pitch material from the cor anglais solo, with the addition of P2 from A. This prime is adopted as a reference to the key of the original piece as well as the characteristic opening of *The Swan of Tuonela*, with a broadly divided string section playing A.

Table 10. List of primes used in *The Miniature on a Theme of Sibelius*.

P0	G	B \flat	C	D \flat	E \flat	F
P2	A	C	D	E \flat	F	G
P3	B \flat	D \flat	E \flat	E	G \flat	A \flat
P5	C	E \flat	F	G \flat	A \flat	B \flat
P6	D \flat	E	G \flat	G	A	B
P8	E \flat	G \flat	A \flat	A	B	D \flat
P10	F	A \flat	B \flat	B	D \flat	E \flat

For example, the sonority at b. 4 uses three pitches from P0 (G-C-D \flat) with the addition of A \flat from P5, having C serving as a common note to both primes. Similarly, at bb. 5-6 I use

material from the prime modes from G and A, which share four notes in common, E \flat -F-G-C, thus revealing a new motivic idea.



FIG 51. *New motivic idea* formed from G and A primes.

At bb. 20-25, Sibelius's theme is presented at the right hand of the piano while the left hand accompaniment uses the material from the opening section of the piece, including the *new motivic idea*, played an octave higher. Therefore, the accompaniment is constructed by pitches from the primes G and A. Immediately after the presentation of the borrowed theme, the sonorities at bb. 26-28 are formed from pitches deriving the F, G and B \flat primes, which share a number of common notes.

Pitches from Sibelius's theme are utilised in a fresh way at b. 30 in the form of a new sonority with the name 'swan chord'. The *swan chord* has the G as its base note and is built up with the following intervals; perfect 4th, minor 2nd, major 3rd and two perfect 4^{ths}. By the end of b. 37, the *swan chord* is presented together with the opening melodic line.

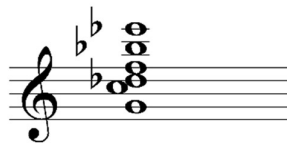


FIG 52. The 'swan chord'.

The *swan chord* accompanies the *new motivic idea* at bb. 36-37. At bb. 39-42, an expanded version of the *new motivic idea* is played by the right hand, starting from D \flat . A fragmented version of the *swan chord* accompanies this section, thus loosening its strength

and leading to a transposed version with D \flat as the bass of the sonority at the right hand at b. 43. Starting from b. 45, pitches deriving from various primes are used even more freely. Some notable examples include the use of pitches from E \flat prime at the left hand of bb. 45-46 and the use of B \flat prime pitches at the right hand of b. 48. The *swan chord* returns to its original form with G as bass at b. 52 with the omission of E \flat , while the right hand keeps playing pitches from the swan chord with bass note D \flat . The functionality of each chord loses its strength with the omission of selected notes, leading briefly to a new developmental approach.

The ascending arpeggio segments between bb. 56 and 60 use material from primes in G and E \flat . After each arpeggio, I introduce descending lines, which are closer to the solemn character of the piece; at b. 57 a single melodic line that uses material from G and D \flat primes, at b. 59 the swan chord from G followed by a fragmentation of the melodic line of b. 57 and at bb. 61-62 harmonic intervals formed by pitches of G and E \flat primes.

Sibelius's motive is presented again, transposed a major second higher at bb. 63-67 in octave misplacements; at b. 63 it starts on the left hand, moving an octave lower and doubled in fifths at b. 64 and completed by the right hand at bb. 66-67.



FIG 53. Theme at bb. 63-67.

At the same time, starting from b. 66, the pitch material is utilised even more freely, creating a chromatic chord progression with varied root placements. The first three chords hinder a reference to the preceding material as they have the three notes from the *new*

motivic idea (F-G-E \flat) as their highest pitches, respectively. The chromatic element of bb. 66-72 is enhanced with the simultaneous and varied presentation of Sibelius's theme at the low register of the piano. The fast septuplet at b. 73 uses pitches from the G and A primes, leading to the ending of the piece with the presentation of the *new motivic idea*.

9.3. Uses of Existing Music in *Miniature on a Theme by Sibelius*

The title of *Miniature on a Theme by Sibelius* reveals its main source: a short motivic idea from Sibelius' *Swan of Tuonela*. The melancholic character of my piece was inspired by the opening of the original piece and the beautiful sound of the cor anglais.

Regarding the borrowed theme, I was inspired by Schnittke's approach in *Moz-Art à la Haydn*; he borrowed only a short pantomime and transformed it into a new piece. However, unlike Schnittke, *Miniature on a Theme by Sibelius* uses serial techniques to a great extent in order to create new melodic and harmonic material. Having analysed how masterfully Berg produced a unique 12-tone row by combining tonal chords in his *Violin Concerto*, I created my row from all the pitches from the borrowed theme, preserving their order of appearance without repetitions. In this way, although the Sibelius theme is present and used extensively throughout the piece, the sounding result bears only a distant relationship to and creates a new context for it.

Moreover, the melodic material from Sibelius was used to create both new melodic ideas and new sonorities, with the notable example of the 'swan chord' that consists of all the pitches from the theme. Sibelius' melodic theme is briefly presented in its original form as well. However, it is either hindered in a thicker texture or presented using the octave

displacement technique so that it is not directly quoted; rather, a new listening experience is created for it.

10. *Terti*

10.1. Concept and Background

Terti is a piece for string quartet that primarily borrows material from the traditional Cypriot song 'My Heart's Longing'.⁵⁷ *Terti* (longing) is a characteristic word of the traditional Cypriot dialect that is usually associated with the song. Therefore, the title of this work reveals directly the source of the borrowed material to someone who is familiar with the original.



FIG 54. 'My Heart's Longing'.

Similar to many traditional songs, 'My Heart's Longing' follows the verse-chorus structure, with both sections repeated. This Cypriot song is one of the best-known love songs and is written in the *Hitzaskiar* mode⁵⁸, which is characteristic of the Eastern tradition since it features two augmented second intervals between the supertonic and mediant and the submediant and leading tone, thus forming the distinctive melodic sequence of the minor

⁵⁷ 'Το Τέρτιν της καρτούλας μου'.

⁵⁸ 'Χιτζασκιάρ'.

second followed by the augmented second. Another frequent trait of this mode is that, when the melodic line is descending, both the leading tone and dominant can be lowered a semitone. The mode is also found in Byzantine music like *Plagal B*, as analysed in chapter 4.1.



FIG 55. *Hitzaskiar* mode starting on G.

10.2. Analysis

Terti utilises many techniques of using existing music in a new setting. These techniques vary from direct quotations to the creation of a new harmonic language by freely using pitches from the song's mode. My primary goal was to create a new context for a well-known piece by combining contrasting elements in a familiar classical ensemble. The presence of the traditional melody changes in various places in the piece, from being clearly identified to being hidden within the texture. Similarly, the harmonic language is occasionally associated with modal elements from the borrowed mode; more frequently, however, it creates a distant relationship to it.

10.2.1. Appearances of the original melody in different forms and creation of new melodies

Fragments of the original melody are presented several times in *Terti*. Sometimes they are not in a recognizable form (e.g. the first violin at bb. 8-9 plays the first four notes in *col legno* and the fourth note as part of a double stop), sometimes they keep some elements and offer a form of identification (e.g. the first violin at b. 18 presents the borrowed pitches in accents

and harmonics, with the melodic flow briefly interrupted by a rest before the final pitch is presented in an artificial harmonic form) and sometimes they are presented in their original or a slightly varied form (e.g. viola bb. 95-99).



FIG 56. Fragment of the original melody played by the first violin at bb. 8-9.



FIG 57. First violin's fragment of the original melody using accents, harmonics, rest and octave displacement with an artificial harmonic.

At bb. 135-136, the second violin presents another fragment of the borrowed melody that is interrupted with rests, with the last note being played by the first violin in pizzicato at b. 137 (B) at a higher pitch.



FIG 58. First and second violins, bb. 135-137.

An additional indicative example of an altered version of the borrowed melody takes place at bb. 210-220 in the first violin part; the pitches retain their order of appearance, but most of their values are augmented. The use of tremolos combines with an octave change at the end to alter the melodic flow of the original and create a new version of the melody.

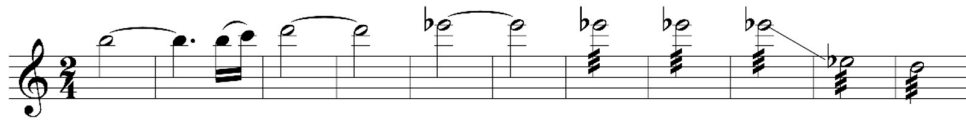


FIG 59. First violin part, bb. 210-220.

A very interesting technique that also alters the listening experience of a quoted melody was inspired by George Crumb's *Black Angels*. As analysed in the introduction of this thesis, Crumb chose the first violin to perform these foreign notes for his quotation of Schubert's *String Quartet in D minor*, D.810. Although the high register of the violin offers a distinctive effect, I chose to present pitches from the mode in a non-tonal context played by the cello, while the viola quotes the melody at bb. 391-400 and the two violins accompany it in a conventional fashion. By utilising the instrument's characteristic low timbre, the presence of the foreign material is enhanced and produces a more distorted listening experience of the well-known melody.



FIG 60. Example of use of insect sounds accompanying the original melody, bb. 391-395.

Another musical idea that alters the nature of the traditional borrowed melody occurs when the pitches of the borrowed song retain their order of appearance but have different values.



FIG 61. Two examples of rhythmic changes to the borrowed melody.

The idea presented in Figure 61 was further expanded by using a larger fragment of the borrowed song; all the pitches in the verse of ‘My Heart’s Longing’ are played with minor ornamentations by the first violin at bb. 339-351, but they have entirely different values. I find this technique to be very effective when a composer wants to retain powerful elements of familiarity while also creating a new context for the borrowed melody. The rest of the ensemble accompanies the melody following similar rhythmical figures and uses new harmonies by combining notes from the *Hitzaskiar* mode freely.

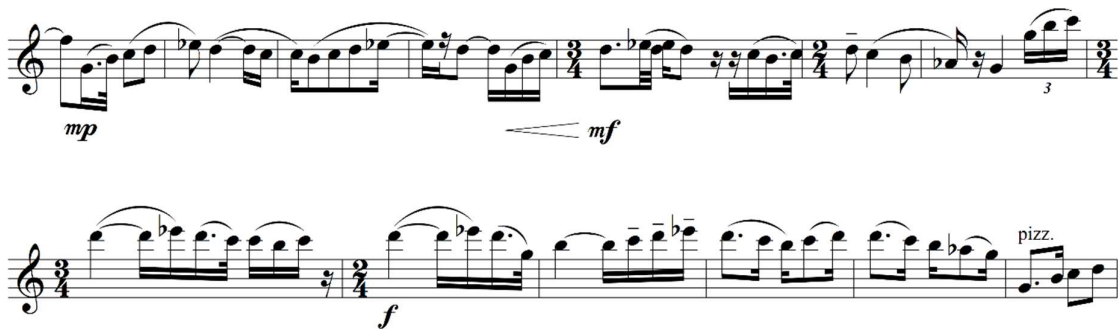


FIG 62. First violin part, bb. 339-351.

Lastly, the borrowed melody is presented in full only once during the entire piece. The verse of the song is played by the viola at bb. 382-399, followed by the chorus, which is performed by the second violin at bb. 400-407.

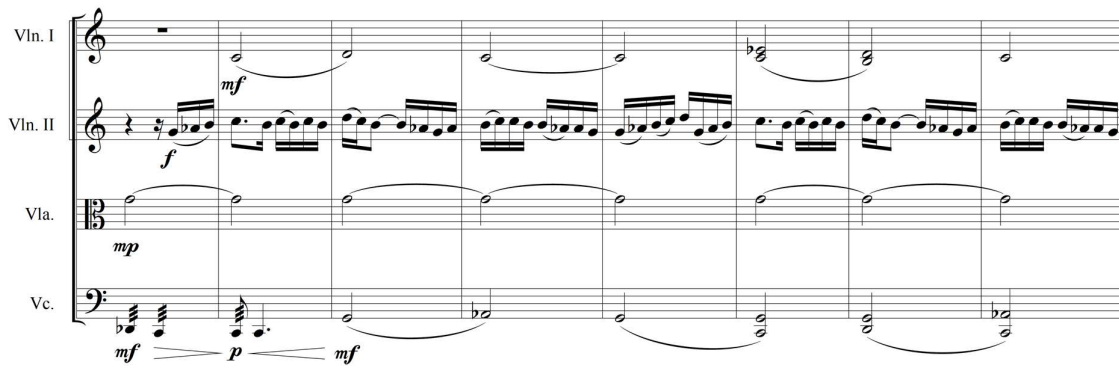


FIG 63. Quotation of the chorus of 'My Heart's Longing', bb. 400-407.

This is an important moment in *Terti*, as the melody of the chorus, which appears for the first time before the end of the piece, is accompanied in a conventional manner with tonal chords performed by the first violin and cello and the folkloric tonic pedal note by the viola. In this way, I aim to briefly remind the audience of the tonal nature of the borrowed song by following a close approach to Petrides regarding harmonising folk songs before interrupting the modal flow in the next bar, which begins the closing section of the piece.

In addition to various uses of the borrowed melody, *Terti* features newly created melodic lines that follow the traditional idiom. One such melody appears at bb. 59-60 on the viola, with the tonic moving to the mediant and subdominant and ending with the characteristic relationship of the semitone created by the supertonic and tonic. In this way, the audience is briefly reminded about the relationship to the traditional idiom that characterises the piece as a whole.



FIG 64. New melody played by the viola at bb. 59-60.

Two longer melodies that were inspired by tradition are presented in counterpoint by the cello and second violin at bb. 83-94.

The image shows a musical score for two staves: Vln. II (Second Violin) and Vc. (Cello). The music is written in 4/4 time. The Vln. II staff uses a treble clef and the Vc. staff uses a bass clef. The key signature has one flat (B-flat). The score consists of two systems of measures. The first system covers measures 83-88, and the second system covers measures 89-94. The music features complex rhythmic patterns, including many triplets. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Vln. II part begins with a melodic line in measure 86, while the Vc. part begins with a bass line in measure 83. The two parts move in counterpoint.

FIG 65. Second violin and cello parts at bb. 83-94.

The cello line begins with the tonic before presenting all the pitches from the *Hitzaskiar* mode in ascending order. The second violin's melodic line begins at b. 86 and uses faster rhythmical values with the notes initially moving around the tonic before descending at b. 90. The traditional character is briefly interrupted by descending fast rhythmical figures at b. 91 and continues at the next bar before leading to a Phrygian-like cadence at bb. 93-94. This semitone movement from the supertonic to the tonic is commonly used in pieces of the *Hitzaskiar* mode.

In *Terti*, I also present newly composed melodic ideas that use pitches from the borrowed mode but do not follow the traditional idiom. The most characteristic example takes place at bb. 230-250, with the first violin and cello playing newly created melodic material featuring triplets and quintuplets in very fast rhythmical patterns for 10 bars. Both melodies are repeated by the second violin and viola at bb. 240-250, while the first violin and cello play double stops in longer values.

10.2.2. Incorporation of folkloric rhythms

In *Terti*, I also use two characteristic Greek Cypriot dance rhythms that accompany selected appearances of the original melody: the *zeibekiko*⁵⁹ and the *kalamatianos*⁶⁰. The latter is a very well-known joyous and festive dance during which the dancers hold hands; it is performed in chain with counter-clockwise rotations. *Kalamatianos* has 7 beats in each bar that are subdivided into three parts of 3+2+2, with accents beginning each grouping of notes. It is usually written in 7/8 or 7/16 time signatures.⁶¹

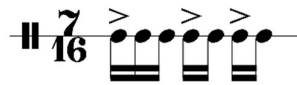


FIG 66. The *kalamatianos* rhythm in a 7/16 time signature.

In addition to composers who drew folkloric rhythms into their works like Bartók and Petrides, many contemporary composers have used traditional rhythms in fresh ways, often using a different approach by creating contexts in which the relationship of the melodic material is distant from the incorporated rhythm. One such example is Mauricio Sotelo's (b. 1961) string quartet *Quasals vB-131* (2017)⁶², in which he combines elements from Beethoven's *String Quartet No. 14*, Op. 131 with his native flamenco style.

I find Sotelo's approach very intriguing because the marriage of such contrasting elements offers many possibilities for exploration. Although both the melody of 'My Heart's Longing' and the incorporated rhythms in *Terti* share origins in the Greek Cypriot tradition, the use of different and distinctive rhythms accompanying a well-known duple meter melody

⁵⁹ See chapter 2.2.1.

⁶⁰ 'Καλαματιανός'.

⁶¹ Samuel Baud-Bovy, *Dokimio gia to Elliniko Dimotiko Tragoudi* [Essay on the Greek Folk Song], (Nafplio: Peloponnesian Folklore Foundation, 1984), p. 23.

⁶² Mauricio Sotelo, *Quasals vB-131* (Vienna: Universal Edition, 2017).

greatly alters the nature of the piece and presents another way of incorporating different traditional material in a new piece. The result offers audiences who are familiar with both elements a new experience. As to audiences who are not familiar with Greek Cypriot music, the sounding result introduces them to two distinctive foreign rhythms performed by a classical ensemble.

The *kalamatianos* rhythm is briefly introduced by the cello at b. 61 and the viola at bb. 62-63 in demisemiquavers. It is fully presented at b. 94 with the new time signature 7/16 and accompanies the melody of the verse of the piece twice; the first begins in the viola part at b. 95 and is completed by the second violin at b. 100, while the second is presented by the first violin at bb. 105-114. These presentations of the melody are combined with other techniques inspired by tradition, such as the pedal note by the first violin at bb. 94-98, the *col legno* technique in the viola at bb. 106-111 that stylistically alludes to the folkloric percussive sound of the bendir and the *pizzicato* section by the second violin (bb. 105-111), which imitates the traditional Greek Cypriot plucked instrument lute.

The *zeibekiko* rhythm is gradually introduced by the cello, starting at b. 175. It is fully established at b. 181 and joined by the viola at b. 183, using the percussive *col legno* technique. The verse of the original song is played by the second violin at bb. 185-187 and continues at a higher register on the first violin at bb. 189-191. During this presentation, the melody is also embellished with certain idiomatic ornamentations that imitate the traditional idiom.

10.2.3. Creations of new harmonies

The pitches from the *Hitzaskiar* mode are mostly used freely to create new sonorities that are

not associated with its modal functions. Two characteristic sonorities have a distinctive presence in the piece; the opening sonority consists of the subdominant, supertonic, subdominant, dominant, mediant and supertonic.



FIG 67. Opening sonority of *Terti*.

The second sonority (b. 3) shares three common pitches with the opening chord and consists of the tonic, dominant, mediant and subdominant; its pitches are introduced in sequence by the cello (G), first violin (C), viola (D) and second violin (B).



FIG 68. Sonority at b. 3.

These four notes are very important, as they are the first four notes of the traditional song (G-B-C-D). Despite this relationship, the sonority is distant from the Cypriot song: the different order in which the pitch material appears (G-C-D-B) combines with the spacing of the sonority to provide an interesting result that does not reveal the close relationship between the two. At b. 4, the remaining notes of the *Hitzaskiar* mode are added in the outer voices of the second sonority by the cello (Eb) and the first violin (F#). In this way, all the notes

of the traditional mode are used to create new harmonies from the beginning of the piece without any overt reference to it.

Both sonorities appear in several instances in *Terti*, usually in their original form or with minor alterations. The first sonority is used at bb. 14, 132, 194-195, 372-375 and in the last bar, thus creating a connection in the piece, which begins and ends with the same sonority. In addition to the third bar of the piece, the second sonority appears at bb. 28, 99-100, 117-119, 123-124, 141, 326-327, 336 and in a prolonged version at bb. 410-422.

Pitches from the *Hitzaskiar* mode were used in a different way to accompany the quotations of the verse of the melody at bb. 161-173. During these quotations, the rest of the ensemble accompanies the melodic lines with the use of specific harmonics. The cello briefly plays the tonic, and the two violins follow a pattern of mixed rhythms. The first violin repeats the melodic fragment E-A-D-C#, which is inspired by the first four notes of the original song transposed to A (A-C#-D-E). The second violin uses notes of the mode in G, featuring the tonic (G), median (B), dominant (D) and leading tone (F#).

Harmonies were also created by presenting in ascending or descending order scale-like passages that begin with different pitches of the borrowed mode. One indicative example takes place at bb. 256-269, during which the second violin, viola and cello play almost exclusively in descending movement pitches from the mode, with the cello and second violin beginning with the submediant and tonic, respectively, before being joined by the viola two bars later with the mediant. The first violin adds variety with both dissonant and off-beat double stops, thus altering the otherwise conventional harmonies.

FIG 69. *Terti*, bb. 256-269.

This technique can produce harmonies that are significantly removed from the modal idiom when combined with more complex rhythmic patterns. At bb. 66-79, all instruments begin with a note from the borrowed mode and follow an ascending movement with complex rhythms in order to avoid metric accents. In this way, the newly created harmonies are not associated with the borrowed mode.

FIG 70. Example of newly created harmonies by presenting ascending passages of the mode that avoid metric accents, bb. 66-71.

A similar approach can create new harmonic ideas by keeping the order of the pitches from the original song instead of the pitches from the mode, thus borrowing the melody and

combining its appearance with a number of techniques: at b. 199, the cello begins with the first note of the piece (G) before adding the second (B) in tremolo. Similarly, the viola begins at b. 202 with the third note from the song (C) and adds the fourth (D) in tremolo. The second violin begins at b. 205 with the next two notes of the song (E \flat and D), with the D being performed using the *left hand pizzicato* technique. At b. 209, the second violin presents the next note of the traditional melody (C) before the first violin presents the rest of verse melody at bb. 210-220.

FIG 71. *Terti*, bb. 199-210.

10.2.4. Use of folkloric idioms

In addition to the stylistic allusion to folkloric instruments with the use of the *col legno* and *pizzicato* techniques, there are other uses of traditional idioms in *Terti*. First, there is a frequent use of pedal notes, a central characteristic of Greek Cypriot folk and secular music. In traditional music, pedal notes are presented at low registers and often limited to the use of the tonic, subdominant and dominant, which follow the movement of the melody. A conventional use of pedal notes is presented at bb. 306-319, during which the cello holds a

tonic pedal and the second violin a dominant pedal for the first seven bars. However, I also introduce in *Terti* a mediant pedal note in the high register of the first violin at bb. 84-98. The cello also introduces pedal notes in harmonics, creating a similar approach to the high-register pedals at bb. 160-162, 171-174 and 278-289.

Another fresh approach to pedal notes occurs in the cello part at bb. 138-159; the low tonic pedal note is enhanced with the addition of higher pedal notes of A \flat , E \flat and C, thus creating new harmonies at the same time.

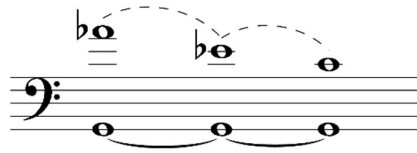


FIG 72. Cello bb. 138-159 in reduction.

There are also several allusions to the characteristic Phrygian cadence of the *Hitzaskiar* mode. In addition to the cadence at bb. 93-94 noted above, there are other instances in which the relationship of the supertonic and tonic is presented in a cadence-like content. One such appearance occurs at bb. 20-21, in which the second violin plays the dominant and the cello moves between the supertonic and tonic. The combination of the harmonics with the *snap pizzicato* technique offers a different approach to this otherwise conventional sequence.



FIG 73. Cadence-like passage performed by the 2nd violin and cello at bb. 20-21.

Other uses of this relationship occur at bb. 115-117, in which the cello and viola accompany the second violin, and at bb. 374-379 in which the cello holds the A \flat pedal that leads to the G, forming a tonic chord with the rest of the ensemble.

10.3. Uses of Existing Music in *Terti*

Terti is the longest piece in the portfolio and primarily borrows the melody and mode of a single Cypriot folk song. Although its title, which is in the traditional Cypriot dialect, reveals the origin of the borrowed material, the traditional melody is only presented in full late in the piece.

Terti almost exclusively uses pitches from the traditional mode *Hitzaskiar*, which are freely reworked in new functions. All seven pitches from the mode are introduced within the first three bars of the piece in a fresh way; the order of appearance and the spacing distance the newly created harmonies from the modal idiom. In addition, selected pitches from the mode create new sonorities throughout the piece, and new harmonies are created by keeping the same order of appearance of notes from either the original song or pitches from the mode in ascending and descending movements but assigning them to different instruments and beats.

Some elements of traditional Greek Cypriot music are also used in *Terti*, such as frequent pedal notes, some modal-like cadences and the presence of folkloric 7/8 and 9/8 rhythms. Composers like Bartók and Petrides have used many traditional rhythmical patterns in their work. However, the simultaneous presence of traditional rhythms and the original melody in *Terti* create a fresh approach to the accompaniment to the traditional duple meter song. These rhythms are primarily performed with the percussive *col legno* technique,

alluding to the folkloric sound of the bendir. The Cypriot lute is also indirectly alluded to by the use of the *pizzicato* technique.

The folkloric melody is presented in full only towards the end of the piece. However, fragments of it appear frequently throughout; sometimes, they are hindered within the texture and/or harmonised using both traditional and contemporary approaches. There are also some newly composed short melodies in this piece that follow the folkloric idiom and new melodies that follow the same order of pitches from the original song but use different rhythmical values.

Another technique in *Terti* was inspired by George Crumb's *Black Angels*. Crumb presented his borrowed material and added a first violin part playing non-tonal insect sounds. In *Terti*, a similar approach is followed by having the cello perform the non-tonal notes in its lower register.

11. Conclusion

While the pieces in this portfolio differ in many ways, they all espouse a compositional approach that makes various uses of existing music from the Western and Greek Cypriot traditions. This principle is implicit in the contexts that purposefully invite reworking and reinterpretation and in the many heterogeneous references and reminiscences of the past. Overall, the primary borrowed material for each piece is used thoroughly and inspires the development of new elements, providing a musical landscape that creates new significance and contexts and opens the listener's ear to interpretative engagement.

Especially as to the Greek Cypriot tradition, I believe my pieces that borrow folkloric elements contribute to the recreation of the idiom, since most Greek Cypriot composers have approached the field primarily in the forms of simple harmonisations and arrangements rather than reworking folk elements to create contemporary settings.

One technique that appears throughout every piece is the development and reworking of borrowed or newly created melodic lines. In addition to common practice techniques like the use of repetitions, inversions, rhythmical changes, augmentations and ornamentations, I specifically developed a pointillistic approach by displacing the octaves of the original material. I believe that this technique offers new ways of using the original melodic lines into the new setting and offers the possibility to the composer to either present the borrowed material in a recognizable form, create a distant relationship or offer something completely different, depending on the extent of the use of displacements. In addition, this technique was effectively combined with rhythmical changes to the original melodies that altered their character and gave them a new form.

A pointillistic approach was developed harmonically as well. The placement of pitches from the borrowed melodies or modes offers numerous possibilities in creating new sonorities; pitches can retain their order of appearance or be used freely and spread through different voices of each ensemble to produce entirely new sounds. Both the extent of each chord's spacing and the specific pitch assignment to each instrument offer many possibilities of reworking the borrowed elements.

The use of extended techniques offers another method of altering the sound of the borrowed material and can create a new listening experience for it. In my pieces, I used a variety of extended techniques – distinctive bowings in string instruments, special effects like air sounds and key clicks produced by wind instruments and unexpected percussion instrument sounds produced by bows and so on. The combination of each idiomatic technique with other uses of the borrowed elements offers multiple ways to create new contexts. The extent of the usage of such techniques can be adjusted according to each composer's style and define the identification level of the borrowed elements in new works.

As is evident in the analytical section on each piece in this thesis, the borrowing of other styles is a rich area for exploration, and the borrowed materials can be reworked in numerous ways. The classification presented in the introductory section of this thesis offers many possibilities that can be effectively combined to create new contexts. Moreover, it can provide a basis for further exploration of the various uses of borrowed materials in new works. Each category can be adjusted to composers' individual approaches and further developed according to the desired level of interaction between borrowed elements and new works.

To articulate music in these terms has helped me reconsider the relationship between past and present; in so doing, it demonstrated that elements from the past are vast and meaningful resources. While the pieces in this portfolio constitute artistic statements that are to be considered on their own terms, they also set directions on a musical journey and encourage ideas that need to be explored more in future works.

My aim is to keep exploring different ways to develop innovative methods of using existing music in new works. One musical idea I intend to investigate further in upcoming pieces is borrowing material from folk music from countries beyond Cyprus. Although Greek Cypriot music has a rich folkloric language with many traditional songs and secular hymns that share several modes that can be reworked, I intend to add foreign elements, especially from countries that also have a tradition of modal polyphony.

Another musical idea I would like to explore is the use of traditional instruments in classical settings. In the works in this portfolio, I have explored the possibility of using classical instruments to stylistically imitate the sound of folk instruments by using specific playing techniques. The inclusion of traditional instruments, however, should not be limited to performing folkloric idioms and techniques. I find the idea of combining both Greek Cypriot and foreign folk instruments with typical classical ensembles very intriguing. In particular, I intend to examine this relationship by approaching the writing of foreign instruments as equal members of selected ensembles rather than limiting them to either soloistic roles or idiomatic sounds, techniques and traditional modes.

I also plan to explore the interaction of electroacoustic means and techniques with old material. Although I have composed many electroacoustic works in the past and occasionally used elements from old pieces in those works, I believe that the technological advancements

of recent years offer new ways of altering borrowed material in a variety of installation settings. A new piece can use electroacoustic means exclusively or combine them with conventional instruments. I find the idea of reworking material during live concerts very interesting.

Finally, I intend to return to dramatic works with an eye to examining how the principles of using existing music function in the context of textual narrative forms.

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Sampach

(2014)

Stavros Choplaros

Instrumentation

Flute

B \flat Clarinet

Percussion

Vibraphone

Gong

Harp

Violin

Double Bass

Program Notes

Sampach, which takes its name from the homonymous Greek traditional mode, is a piece in three Movements. The pitches from the mode are used freely to create new melodic and harmonic material in a contemporary setting that features modern techniques and effects. *Sampach* also uses elements originating in the Greek Cypriot tradition, such as frequent pedal notes and folkloric rhythmical passages.

Duration – ca. 7:52

Sampach I.

Stavros Choplaros
2014

Grave ♩ = 48

Flute *pp*

Clarinet in B \flat *pp* *p* *pp*

Vibraphone *pp* *arco*

Gong *arco*

Harp D, C B, E F G, A *pp* l.v.

Violin *pp* *sul D* *p*

Double Bass *pp*

poco accel. ♩ ~ 54

Fl. 6

B \flat Cl. *poco accel.*

Vib. *arco*

Gg. *arco*

Hp. *ff*

Vln. *p*

D.B. *p*

14

Fl.

B♭ Cl.

Vib.

Hp.

Vln.

D.B.

pp

pp

ppp

p

pp

arco

pp

ff

pp

pp

p

mf

19 *poco accel.* $\text{♩} = 60$

Fl. *mf* *f* *ff* *fp* *< f*

B♭ Cl. *mf* *f* *ff* *fp* *< f*

Vib. *mf* *f* *ff* *fp* *< f*

Hp. *f* D, C B, E F G, A *ff*

Vln. *mf* *f* *ff* *fp* *< f*

D.B. *mf* *f* *ff* *fp* *< f*



23 **B**

Fl. *fp* *< f* *f* *f*

B♭ Cl. *fp* *< f* *f* *f*

Vib. *f* *f* *f*

Hp. *f* *p* *ff* *pp* *fff* D, C B, E F G, A *p*

Vln. *fp* *< f* *f* *f*

D.B. *fp* *< f* *f* *f*

27

Fl. $mf > mp$ $mf < f$

B♭ Cl. $mf > mp$ $mf < f$

Vib. mf mf

Hp. f ff D, C, B, E, F, G, A

Vln. $mf < mp$ $mf < f$

D.B. $mf < mp$ $mf < f$ tap



C

Fl. ppp pp p

B♭ Cl. ppp pp p

Gg. $arco$

Hp. f mf mp p

Vln. ppp pp p

D.B.

34

Fl.

B \flat Cl.

Gg.

Hp.

Vln.

D.B.

pp

Flute (Fl.) and B-flat Clarinet (B \flat Cl.) play a melodic line in measures 34 and 35, consisting of a half note G4, a dotted half note A4, and a half note B4. In measure 36, they play a half note G4, a dotted half note A4, and a half note B4. The Gong (Gg.) and Harp (Hp.) are silent in all three measures. The Violin (Vln.) and Double Bass (D.B.) play a melodic line in measures 34 and 35, consisting of a half note G3, a dotted half note A3, and a half note B3. In measure 36, they play a half note G3, a dotted half note A3, and a half note B3. The Double Bass part includes a '5th' marking above the first sharp in measure 35. The piece ends with a double bar line in measure 36.

II.

Allegro ♩ = 120

tongue ram

Flute *mf* open slap

Clarinet in B \flat *mf*

Vibraphone

Harp D C B, E F G, A

Violin

Double Bass



5

Fl.

B \flat Cl.

Vib.

Hp.

Vln. *f* arco *mf* simile

D.B. *f* *mf*

E

Fl. *mp* *p* *mf*

B♭ Cl. *p* *mf*

Vib. (arco) *p*

Hp. *mf* *ff*

Vln. *pizz.* *mf*

D.B. *mf*

Measures 1-4: The score is in 4/4 time, changing to 5/4 for measures 2 and 3, and returning to 4/4 for measure 4. The Flute plays a triplet of eighth notes in measures 1 and 2. The Bassoon plays a triplet of eighth notes in measures 1 and 2. The Violoncello plays a triplet of eighth notes in measures 1 and 2. The Double Bass plays a triplet of eighth notes in measures 1 and 2. The Harp plays a triplet of eighth notes in measures 1 and 2. The Violin plays a triplet of eighth notes in measures 1 and 2. The Double Bass plays a triplet of eighth notes in measures 1 and 2.

=

Fl. *p*

B♭ Cl. *p*

Vib. (arco) *p*

Hp. *mf*

Vln. *p* (pizz.)

D.B. *p*

Measures 18-20: The score is in 4/4 time, changing to 5/4 for measures 19 and 20, and returning to 4/4 for measure 21. The Flute plays a triplet of eighth notes in measures 18 and 19. The Bassoon plays a triplet of eighth notes in measures 18 and 19. The Violoncello plays a triplet of eighth notes in measures 18 and 19. The Double Bass plays a triplet of eighth notes in measures 18 and 19. The Harp plays a triplet of eighth notes in measures 18 and 19. The Violin plays a triplet of eighth notes in measures 18 and 19. The Double Bass plays a triplet of eighth notes in measures 18 and 19.

21 F

Fl.

B \flat Cl.

Vib.

Hp.

f *fff* *mp* D \flat C B \flat E F G \flat A

Vln.

D.B.

24

Fl.

B \flat Cl.

Vib.

Hp.

Vln.

D.B.

mp *mf* *mf* *mf* *mp* *mp* *mf* *mp*

open slap

arco

27

G

Fl.

B \flat Cl.

Vib.

Hp.

Vln.

D.B.

f *mp* *p*

f *mp* *p*

f *mp* *p*

mf *p* *ppp*

ppp

D C B, E F G, A

D \flat



31

Fl.

B \flat Cl.

Vib.

Hp.

Vln.

D.B.

p

pp

pp pizz. arco

f

poco rit. ♩ ~ 110

35

Fl. *pp* *p*

B \flat Cl. *p*

Gg. arco *p*

Hp. *f* *mp*
près de la table
D C B \flat E F G \flat A
8 vb

Vln. *p*

D.B. *mp* *pp*

41 ♩ ~ 100

Fl. *f* *mp*

B \flat Cl. *f* *mp*

Gg.

Hp. *p* *pp*
8 vb

Vln. *f* *mp*

D.B. *mf* *p*

III.

Grave ♩ = 40

Flute

Clarinet in B \flat

Vibraphone

Harp

Violin

Double Bass

air sound

ppp

pp

D \flat , C \sharp B \flat , E F G \flat , A



7

Fl.

B \flat Cl.

Vib.

Hp.

Vln.

D.B.

air sound

ordinario

subtones

ppp

arco

pp

pedal gliss.

A \sharp

C \sharp

D \flat , C B \flat , E F G \flat , A

sul tasto

ppp

17

Fl.

B♭ Cl.

Gg.

Hp.

Vln.

D.B.

pppp *pp* *pppp* *pp* *pppp* *ff* *f*

pp *pppp* *pp* *pppp* *ff* *f*

mf

arco

strike the strings with an open hand

D, C B, E F G, A

ff

f *ff*

ppp *mf* *f*

22

Fl. *ff* *f* *ff* *f* *mf* *mp* *p*

B♭ Cl. *ff* *f* *ff* *f* *mf* *mp* *p*

Gg. - - - - -

Hp. - - - - -

Vln. *f* *ff* *f* *ff* *mf* *mp* *p*

D.B. *mf* *f* *mf* *f* *mf* *mp* *p*

La déploration sur la mort de Johannes Ockeghem

(2015)

Stavros Choplaros

Instrumentation

Alto Flute (doubling flute)

Bass Clarinet (doubling Clarinet in B \flat)

Horn in F

Violin

Piano

Program Notes

La déploration sur la mort de Johannes Ockeghem pays homage to its source as a contemporary response to the old chanson of Josquin des Prez, which was composed in 1497 on the occasion of the death of Johannes Ockeghem. Melodic ideas borrowed from Josquin's piece are developed both as new motivic ideas and as harmonies through the use of several contemporary techniques.

Duration – ca. 8:18

La déploration sur la mort de Johannes Ockeghem

Score in C
Accidentals apply to the entire bar

Stavros Choplaros
2015

Lacrimoso ♩ = 48

Alto Flute (doubling Flute)
Bass Clarinet (doubling Clarinet in B \flat)
Horn in F
Violin
Piano

fp *p* *fp* *p*

Hit the strings with the palm

mf *p*

8va - 1
Reo.

==

A

Fl.
Cl.
Hn.
Vln.
Pno.

p *fp* *fp* *fp* *mp*

Hit the strings with the palm

f *8va - 1*
Reo.

11

Fl. *mp*

Cl. *mp* *fltt.* *exhale*

Hn. *mp* *p*

Vln. *pp* *mf* *mp*

Pno. *mf* *mp* *8va* *Gliss.* *3*

Rapid gliss. with fingers over strings

(Leo.) Leo.

8va

8va



15

Fl. *fltt.*

Cl. *exhale* *fltt.* *fltt.*

Hn.

Vln. *+* *+* *+* *+*

Pno. *8va* *(Leo.)*

19

Fl. to flute

Cl. to clarinet

Hn.

Vln.

Pno. *ff* Hit the strings with the palm

8va

B **Energico** ♩ = 96

blow from a distance of a few centimetres to the mouthpiece whereby the air noise is stronger than the tone

ord.

Fl. *ff* *mp* *mf*

Cl. *mf*

Hn. *fp* *mp*

Vln. *ff* *mp*

Pno. *ff* *mp* *mf*

8va

6

3

30

air sound

Fl.

Cl.

Hn.

Vln.

Pno.

mp *mf* *f*

blow into the holes



Doppio più lento

C a tempo

33

key clicks

Fl.

Cl.

Hn.

Vln.

Pno.

pp *f* *mf* *f*

to bass clarinet

D

37 **Doppio più lento** **a tempo**

Fl. *pp*

Cl. *pp* *f*

Hn. *pp* *8^{va}*

Vln. *pp*

Pno. *mf*

(*8^{va}*)

==

41 *fltt.* *mp* *f* *mp* *f*

Cl. *3*

Hn. *fltt.*

Vln. *f* *mp* *f* *mp*

Pno. *f*

8^{va}

48 jet whistle jet whistle

Fl.

Cl.

Hn.

Vln.

Pno.

mf

mp

f

ff

f

p

mf

air sound

51 to alto flute F

Fl. *mf*

Cl. *f* air flutter

Hn. *f* overpressure

Vln. *ff* *f* *mp* *ff*

Pno. *p* *mf* *p* *f*

Rev.



55 air sound key clicks

Fl. *f* *mp* *f* key clicks

Cl. *mf* *f* key clicks

Hn.

Vln. *mp* *f*

Pno. *mp* *f*

(Rev.)

58

Fl. *mp* air sound

Cl. *mp* exhale *f* slap tongue

Hn.

Vln. *mp*

Pno. *mp* 8va



G

Lacrimoso ♩ = 48

63

Fl. *p*

Cl. to clarinet

Hn. *p*

Vln.

Pno.

Musical score for measures 69-72. The score includes staves for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Piano (Pno.), and Cello/Double Bass (Cello/Bass). Measures 69 and 70 are marked with a double bar line. Measures 71 and 72 are marked with a double bar line. The piano part features complex arpeggiated figures in both hands, starting with a forte (*f*) dynamic in measure 69 and moving to piano (*p*) in measure 71. The strings play sustained notes, with the cello/bass part featuring a melodic line in measure 72.



77

Fl.

Cl.

Hn.

Vln.

Pno.

mp

mp

p

8^{va}

Cello

to flute

H

84

Fl. *p* *pp*

Cl. *p* *pp*

Hn. *pp*

Vln. *pp*

Pno. *pp* 8va

2da

=

92

Fl. *f* *pp*

Cl. *f* *pp*

Hn. *f* *pp*

Vln. *f* *pp*

Pno. *f* *pp*

8va

4

Sonata da Chiesa

for violin and piano

(2015)

Stavros Choplaros

Program Notes

Sonata da Chiesa is a single movement work for violin and piano. The title of the piece has symbolic significance and is related to the borrowed source material: specifically, the characteristic second plagal mode of Byzantine music. *Sonata da Chiesa* fully explores and develops secular Greek music in a new setting using a plethora of contemporary techniques. The piece has four subdivisions that offer a stylistic allusion to the Baroque church sonata. Moreover, new ideas are developed parallel to original concepts from Byzantine music in a novel approach to combining the old with the new.

Duration – ca. 14:10

Sonata da Chiesa

Stavros Choplaros
2015

Grave ♩ = 40

Violin

Piano

Sul G

ff **mp** **f** **p**

harm. gliss.

fingernails

Hit strings with palm

Reo

5 **(Sul G)**

Vln.

Pno.

f **mp**

peg gliss.

Reo

9

Vln.

Pno.

peg gliss.

f

pizz. **arco**

24
Vin.
(8^{va})
8^{va}
Pno.
f
mp
senza sord.
sul G
sul pont
mp
3

27

Vln.

Pno.

4 0 3 4 0 4 0 4

29

Vln.

Pno.

ord.

31

Vln.

Pno.

place the 4th finger diagonically on both G and D strings

mp *ff* *p* *mp* *ff*

Hit strings with palm

34

Vln.

Pno.

sul D 2
sul G 4

37

Vln.

mp *ff* *pp*

Pno.

f *p*

Leg.

Poco vivace

40

Vln.

pizz. *mp*

Pno.

mp

44

Vln.

arco *(mp)* *ff*

Pno.

ff

Leg.

48

Vln.

mp *f* *mp* *f* *mp*

Pno.

f

52

Vln.

Pno.

f

mf

54

Vln.

Pno.

8va

56

Vln.

Pno.

58

Vln.

Pno.

8va

60

Vln.

Pno.

f

ff

(8^{vb})

63

Vln.

Pno.

p

68

Vln.

Pno.

fff

ppp

Grave ♩ = 40

play inside the lid of the piano

71

Vln.

Pno.

fff

74

Vln. *ppp* *fff*

Pno.

77

Vln. *ppp* *fff*

Pno.

80

Vln. *fff*

Pno.

82

Vln. *ppp* *f*

Pno. *sfz*

harmonic gliss



not struck

Sonata da Chiesa

9

100

Vln. *harm. gliss.*

Pno. *ppp*
p
keys depressed

3

3

Reo.

103

Vln. *p*
f
pizz.

Pno. *cresc.*

3

3

3

3

3

3

Reo.

106

Vln. *arco*
pizz.
arco
pizz.

Pno. *3*
3
6
3

Reo.

108

Vln. *arco*
pizz.
arco

Pno. *3*
3
6
f

Reo.

110

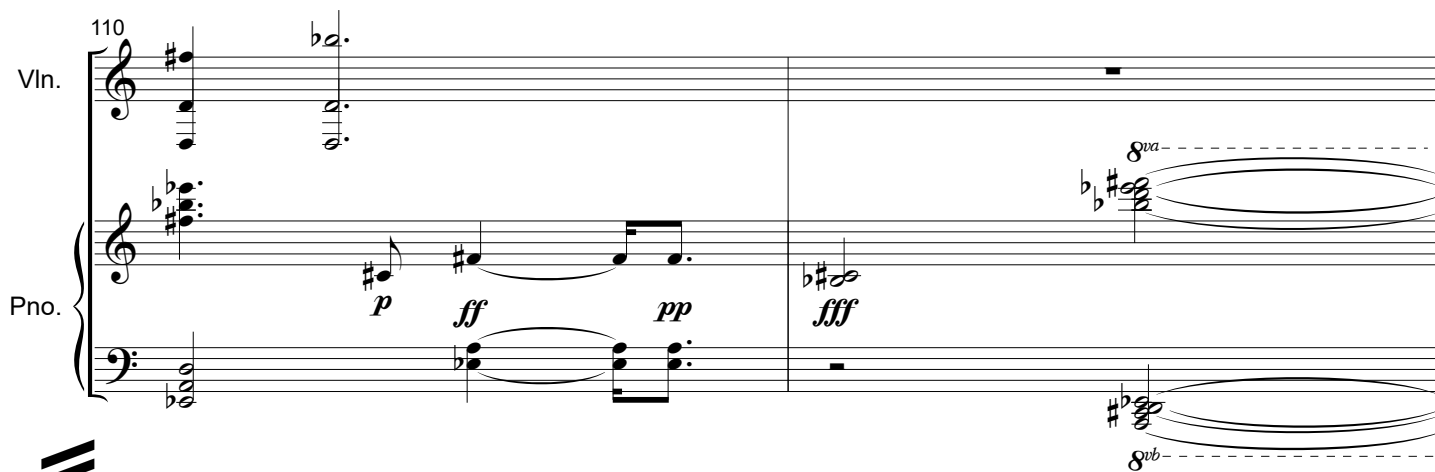
Vln.

Pno.

p *ff* *pp* *fff*

8^{va}

8^{vb}



112

Meno mosso

Vln.

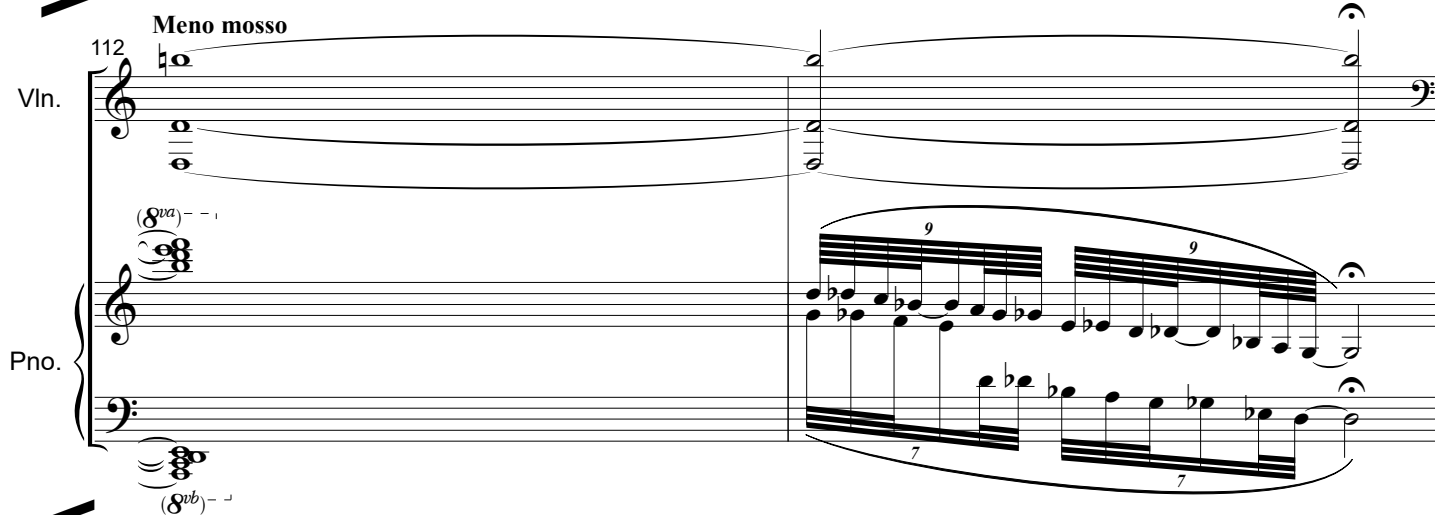
Pno.

(8^{va})

(8^{vb})

9

7



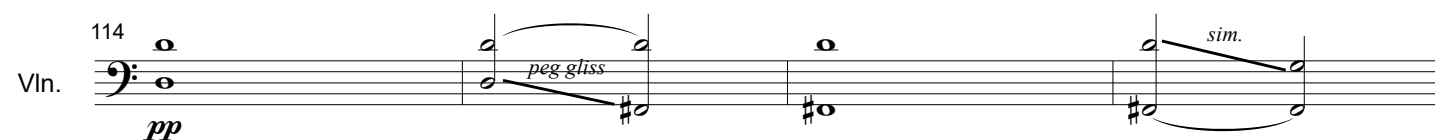
114

Vln.

pp

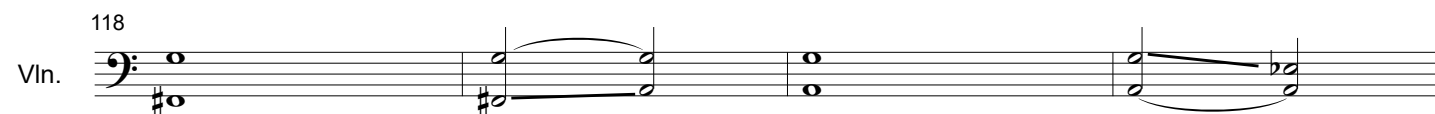
peg gliss

sim.



118

Vln.



122

Vln.

8



126

Vln.



Still Climbing

for piano trio

(2016)

Stavros Choplaros

Program Notes

Still Climbing is a single-movement composition for violin, cello and piano. The traditional Greek Cypriot love song 'My Fine Basil' becomes the source of new material in *Still Climbing*. This piece creates new motivic ideas inspired by both the lyrics and melody while at the same time employing certain traditional idioms and serial techniques.

Duration – ca. 9:46

Still Climbing

Score

Stavros Choplaros
2016

Mesto ♩ = 56

Violin

Cello

Piano

mf

p

senza vibrato

Red.

Vln.

Vc.

Pno.

p

5

3

9

Vln.

Vc.

Pno.

f *p*

8^{va}

5

3

8^{va}

8^{vb}

13

Vln.

Vc.

Pno.

p

p

7

mf

loco

3

5

3

8^{va}

7

16

Vln.

Vc.

Pno.

sfz >

sfz >

p

p

(8^{va})

16

3

10

8^{vb}

21

Vln.

Vc.

Pno.

p *f* *p*

p *f* *p*

p

3

3

A

Vln.

Vc.

Pno.

pp *mp*

pp *mp*

25

mf *mp* *mf*

* Red.

* Red.

28

Vln.

Vc.

Pno.

mp *mp*

mp *mp*

28

mp *mf* *mp* *mf*

* Red.

* Red.

30

Vln. *p* *f* *p* con vibrato

Vc. *p* *f* *p*

Pno. *mp* *p*

8va 15ma

35

Vln.

Vc.

Pno. *f*

B

39

Vln. con vibrato

Vc. *f* *mf*

Pno. *mp*

Red. * Red. *

43 *mf* *f*

Vln.

Vc.

f 3

43 *mf* *f*

Pno.

Red. *

46 *mp* *pp*

Vln.

Vc.

mp *pp*

46 *mf* *mp* *p*

Pno.

5

49

Vln.

Vc.

49 *pp*

Pno.

8
C

Vln.

Vc.

pizz.

mp

53

Pno.

p

Red.

58

Vln.

Vc.

arco

p

58

Pno.

62

Vln.

Vc.

arco

p

mp

62

Pno.

67

Vln.

Vc.

Pno.

p

mp

mp

71

Vln.

Vc.

Pno.

mf

f

mf

mf

75

Vln.

Vc.

Pno.

ff

ff

10

Vln.

Vc.

Pno.

79

8

mp

mf

D

Vln.

Vc.

Pno.

83

p

pp

Vln.

Vc.

Pno.

87

pp

mp

pp

5

91

Vln.

Vc.

Pno.

p

mp

f

f

5

5

5

5

95

Vln.

Vc.

Pno.

f

f

f

5

5

5

5

98

Vln.

Vc.

Pno.

f

f

f

12
E

Vln.

Vc.

Pno.

100

5

5

5

5

5

Vln.

Vc.

Pno.

101

5

5

5

5

5

5

5

5

Vln.

Vc.

Pno.

102

5

5

5

5

5

5

10

5

5

103

Vln.

Vc.

Pno.

104

Vln.

Vc.

Pno.

105

Vln.

Vc.

Pno.

This musical score page contains three systems of music, numbered 103, 104, and 105. Each system includes staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.).
System 103: The Violin and Viola parts are silent, indicated by whole rests. The Piano part features a complex texture with multiple five-measure (5) and ten-measure (10) slurs. The right hand plays a series of sixteenth-note patterns, while the left hand provides a harmonic foundation with similar rhythmic figures.
System 104: The Violin and Viola parts remain silent. The Piano part continues with intricate sixteenth-note passages, marked with 5 and 10 measure slurs. The right hand has a more active melodic line, while the left hand maintains a steady accompaniment.
System 105: The Violin and Viola parts are silent. The Piano part shows further development of the sixteenth-note textures, with 5 and 10 measure slurs. The right hand's melody becomes more prominent, and the left hand's accompaniment remains consistent with the previous systems.

107

Vln.

Vc.

Pno.

mp *mf* *f*

mp *mf* *f*

mf

109

Vln.

Vc.

Pno.

p *p*

rit.

p

8va

113

Vln.

Vc.

Pno.

pp *pp*

8va

Sainte Marie Virgine

for orchestra

Revised Version (2019)

Stavros Choplaros

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in B \flat

Timpani

1 Percussionist: Tubular Bells, Tam-Tam

Violins I (14 players/7 desks)

Violins II (12 players/6 desks)

Violas (10 players/5 desks)

Violoncellos (8 players/4 desks)

Double Basses (6 players/3 desks)

Strings are divided by desks and not by players, except wherever it is otherwise indicated.

Score in C

Program Notes

Sainte Marie Virgine pays tribute to some of the oldest surviving songs in English, composed by St. Godric of Finchale. The borrowed melodic material determines the four subdivisions of *Sainte Marie Virgine*, with the flow of the piece changing in accordance with which song is used. Excerpts from St. Godric's songs are presented in their original form and then altered and developed into new ideas in an orchestral setting.

Duration – ca. 13:55

This musical score is for the piece "Sainte Marie Virgine". It is a full orchestral score, page 2. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2)
- Timpani (Timp.)
- Snare Drum (Perc.)
- Violins I (Vln I) - 1st, 2.3, 4.5
- Violins II (Vln II) - 1st, 2.3, 4.5
- Violas (Vla) - 1st, 2.3, 4.5
- Violoncello (Vc.) - 1.2, 3.4
- Double Bass (D.B.)

The score is written in 2/4 time. The key signature has one flat (B♭). The dynamics and articulations are as follows:

- Flutes 1 and 2:** *fp* (fortissimo piano) at the start of the second measure.
- Oboes 1 and 2:** *fp* (fortissimo piano) at the start of the second measure.
- Bassoons 1 and 2:** *fp* (fortissimo piano) at the start of the second measure.
- Horns 1 and 2:** *fp* (fortissimo piano) at the start of the second measure.
- Trumpets 1 and 2:** *fp* (fortissimo piano) at the start of the second measure.
- Timpani:** *mp* (mezzo-piano) at the start of the second measure, *ppp* (pianissimo) at the start of the third measure, *f* (forte) at the start of the fourth measure, and *mp* (mezzo-piano) at the start of the fifth measure.
- Snare Drum:** *f* (forte) at the start of the second measure, *mp* (mezzo-piano) at the start of the fifth measure.
- Violins I:** *fp* (fortissimo piano) at the start of the second measure, *mp* (mezzo-piano) at the start of the third measure, *mf* (mezzo-forte) at the start of the fourth measure.
- Violins II:** *fp* (fortissimo piano) at the start of the second measure, *mp* (mezzo-piano) at the start of the third measure, *mf* (mezzo-forte) at the start of the fourth measure, and *p* (piano) at the start of the fifth measure.
- Violas:** *fp* (fortissimo piano) at the start of the second measure, *pp* (pianissimo) at the start of the third measure, *fp* (fortissimo piano) at the start of the fourth measure, and *fp* (fortissimo piano) at the start of the fifth measure.
- Violoncello:** *fp* (fortissimo piano) at the start of the second measure, *mp* (mezzo-piano) at the start of the third measure, *mf* (mezzo-forte) at the start of the fourth measure, and *p* (piano) at the start of the fifth measure.
- Double Bass:** *fp* (fortissimo piano) at the start of the second measure, *mp* (mezzo-piano) at the start of the third measure, *mf* (mezzo-forte) at the start of the fourth measure, and *p* (piano) at the start of the fifth measure.

The score includes various musical notations such as slurs, ties, and dynamic markings. The first measure of each staff is marked with a "7" above the staff, indicating a specific measure or rehearsal mark. The second measure of each staff is marked with a "7" above the staff, indicating a specific measure or rehearsal mark. The third measure of each staff is marked with a "7" above the staff, indicating a specific measure or rehearsal mark. The fourth measure of each staff is marked with a "7" above the staff, indicating a specific measure or rehearsal mark. The fifth measure of each staff is marked with a "7" above the staff, indicating a specific measure or rehearsal mark.

This page of the musical score contains the following elements:

- Rehearsal Mark:** A box labeled 'A' is located at the top right of the page.
- Flutes:** Fl. 1 and Fl. 2 staves. Fl. 1 has a key signature change to one flat at measure 13. Both flutes have long melodic lines with dynamics like *pp* and *f*.
- Oboes:** Ob. 1 and Ob. 2 staves. Both oboes have long melodic lines with dynamics like *p* and *pp*.
- Bassoons:** B♭ Cl. 1 and B♭ Cl. 2 staves. Both bassoons have long melodic lines with dynamics like *p* and *pp*.
- Horns:** Hn. 1 and Hn. 2 staves. Both horns have long melodic lines with dynamics like *mp* and *p*.
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2 staves. Both trumpets have long melodic lines with dynamics like *mp* and *p*.
- Timpani and Percussion:** Timp. and Perc. staves. The timpani has a melodic line with dynamics like *mp*, *f*, and *mp*. The percussion has a melodic line with dynamics like *mf* and *p*.
- Violins:** Vln I and Vln II staves. Vln I has a melodic line with dynamics like *mp*, *mf*, and *p*. Vln II has a melodic line with dynamics like *mf*, *mp*, and *p*.
- Viola:** Vla staves. The viola has a melodic line with dynamics like *mf*, *mp*, and *p*.
- Violoncello and Double Bass:** Vc. and D.B. staves. The cello and double bass have a melodic line with dynamics like *mf*, *p*, and *mf*. The double bass also has a key signature change to one flat at measure 13.

This musical score is for the piece "Sainte Marie Virgine". It is a full orchestral score with vocal soloists. The score is written for 19 staves, including woodwinds, brass, percussion, strings, and voices.

Instrumentation:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Timp., Perc., Vln I (1, 2.3, 4.5, 6.7), Vln II (1, 2.3, 4.5, 6), Vla (1, 2.3, 4.5), Vc. (1.2, 3.4), D.B.

Key Features:

- Rehearsal Mark 19:** The score begins with a rehearsal mark at measure 19.
- Woodwinds:** Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets 1 and 2 (B♭) are present. The woodwinds play various melodic and harmonic lines, often with dynamic markings like *mf*, *f*, *mp*, and *pp*.
- Brass:** The brass section includes B♭ Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets 1 and 2 (B♭). They provide harmonic support and play various melodic lines.
- Percussion:** The percussion section includes Timpani and Percussion. The timpani plays a rhythmic pattern, while the percussion plays various melodic and harmonic lines.
- Strings:** The string section includes Violins I (1, 2.3, 4.5, 6.7), Violins II (1, 2.3, 4.5, 6), Violas (1, 2.3, 4.5), and Cellos/Double Basses (1.2, 3.4). The strings play various melodic and harmonic lines, often with dynamic markings like *p*, *mp*, *pp*, and *ff*.
- Vocal Soloists:** The vocal soloists (Soprano, Alto, Tenor, and Bass) are present. They sing various melodic lines, often with dynamic markings like *mf*, *f*, *mp*, and *pp*.

Dynamic Markings:

- mf* (mezzo-forte)
- f* (forte)
- mp* (mezzo-piano)
- p* (piano)
- pp* (pianissimo)
- ff* (fortissimo)

Rehearsal Mark 19:

The score begins with a rehearsal mark at measure 19. The music is in 4/4 time and features a variety of musical styles, including classical and romantic.

B

This musical score is for the section 'B' of 'Sainte Marie Virgine'. It is a full orchestral score spanning 25 measures. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line starting at measure 25, marked *mp* and *p*.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line starting at measure 25, marked *mp* and *p*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Play a melodic line starting at measure 25, marked *p* and *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line starting at measure 25, marked *p* and *mf*.
- Horns (Hn. 1, Hn. 2):** Play a melodic line starting at measure 25, marked *mp* and *f*.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Play a melodic line starting at measure 25, marked *mf* and *f*.
- Timpani (Timp.):** Play a melodic line starting at measure 25, marked *mf* and *mp*.
- Percussion (Perc.):** Play a melodic line starting at measure 25, marked *mf* and *mp*.
- Violins (Vln I, Vln II):** Play a melodic line starting at measure 25, marked *p* and *fp*.
- Violas (Vla):** Play a melodic line starting at measure 25, marked *p* and *fp*.
- Celli (Vc.):** Play a melodic line starting at measure 25, marked *mp* and *fp*.
- Double Basses (D.B.):** Play a melodic line starting at measure 25, marked *mp* and *fp*.

The score is written in 2/4 time and features a variety of dynamics and articulations, including *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo).

C

This musical score page, numbered 6, is for the piece "Sainte Marie Virgine". It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into several systems. The first system includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bass Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Timpani (Timp.), and Percussion (Perc.). The Percussion part includes a Tam-tam and a triangle beater. The second system includes Violins I (Vln I) and Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as dynamics (pp, p, f, mp, mf), articulation (accents, slurs), and performance instructions (e.g., "triangle beater scrape (outside edge)"). The key signature is one flat (B♭), and the time signature is 4/4. The score is marked with a "C" in a box, indicating a common time signature.

Fl. 1 *pp* *f*

Fl. 2 *pp* *mp*

Ob. 1 *f*

Ob. 2 *mp*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *mp*

Bsn. 1 *mf* *f* *mp*

Bsn. 2 *mp*

Hn. 1 *mp* *f*

Hn. 2 *f*

B♭ Tpt. 1

B♭ Tpt. 2

Timp. *p*

Perc. *to Tam-tam* *mp* *f* *mf* *triangle beater scrape (outside edge)*

Vln I

1. *p* *f* *p*

2.3. *f* *p*

4.5. *f* *p*

6.7. *p*

Vln II

1. *p* *f* *p*

2.3. *f* *p*

4.5. *f* *p*

6. *p*

Vla

1. *f* *p*

2.3. *f* *p*

4.5. *f* *p*

Vc.

1.2. *f* *p*

3.4. *f* *p*

D.B. *f* *p*

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1.

2.3.

Vln I

4.5.

6.7.

1.

2.3.

Vln II

4.5.

6.

1.

2.3.

Vla

4.5.

1.2.

Vc.

3.4.

D.B.

37

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[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The notation is arranged in a standard orchestral format, with woodwinds and brass in the upper staves, and strings in the lower staves. The score includes musical notation, dynamics (p, mf, pp), and articulation marks.

Woodwinds:

- Fl. 1, Fl. 2:** Flutes, starting with a *p* dynamic.
- Ob. 1, Ob. 2:** Oboes, starting with a *p* dynamic.
- B♭ Cl. 1, B♭ Cl. 2:** Clarinets in B-flat, starting with a *p* dynamic.
- Bsn. 1, Bsn. 2:** Bassoons, starting with a *pp* dynamic.

Brass:

- Hn. 1, Hn. 2:** Horns, starting with a *pp* dynamic.
- B♭ Tpt. 1, B♭ Tpt. 2:** Trumpets in B-flat, starting with a *mf* dynamic.

Percussion:

- Timp.:** Timpani, starting with a *p* dynamic.
- Perc.:** Percussion, starting with a *mf* dynamic.

Strings:

- Vln I:** Violins I, starting with a *pp* dynamic.
- Vln II:** Violins II, starting with a *pp* dynamic.
- Vla:** Viola, starting with a *pp* dynamic.
- Vc.:** Violoncello, starting with a *pp* dynamic.
- D.B.:** Double Bass, starting with a *pp* dynamic.

E

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2

Bsn. 1 *mf*

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pp*

Timp.

Perc.

1. *mf* solo, ord.

2.3.

4.5.

6.7.

1.

2.3.

4.5.

6.

1. (m.s.t.) *pp*

2.3. (m.s.t.) *pp*

4.5. (m.s.t.) *pp*

1.2. solo *mf*

3.4.

D.B. m.s.t. *pp*

F

This page of a musical score contains the following staves and parts:

- Fl. 1** and **Fl. 2**: Flute parts, mostly resting.
- Ob. 1** and **Ob. 2**: Oboe parts, mostly resting.
- B♭ Cl. 1** and **B♭ Cl. 2**: Bass Clarinet parts. B♭ Cl. 1 has a melodic line with triplets and a dynamic marking of *p* (piano).
- Bsn. 1** and **Bsn. 2**: Bassoon parts. Bsn. 1 has a melodic line with a dynamic marking of *mf* (mezzo-forte). Bsn. 2 has a melodic line with a dynamic marking of *mf*.
- Hn. 1** and **Hn. 2**: Horn parts, mostly resting.
- B♭ Tpt. 1** and **B♭ Tpt. 2**: Trombone parts, mostly resting.
- Timp.**: Timpani part with a dynamic marking of *mf*.
- Perc.**: Percussion part with a dynamic marking of *mp* (mezzo-piano).
- Vln I**: Violin I part, starting with a melodic line and a dynamic marking of *p*.
- Vln II**: Violin II part, starting with a melodic line and a dynamic marking of *p*.
- Vla**: Viola part, starting with a melodic line and a dynamic marking of *p*.
- Vc.**: Violoncello part, starting with a melodic line and a dynamic marking of *p*.
- D.B.**: Double Bass part, starting with a melodic line and a dynamic marking of *mp*.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also some performance instructions like "ord." (order) and "unis." (unison).

This musical score page, numbered 12, is for the piece "Sainte Marie Virgine". It features a large ensemble of instruments. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), two Bassoons (Bsn. 1, 2), and two Horns (Hn. 1, 2). The brass section consists of two B♭ Trumpets (B♭ Tpt. 1, 2), two Trombones (Timp., Perc.), and a Timpani (Timp.). The string section includes Violins I (Vln I) and Violins II (Vln II), each with four parts (1., 2.3., 4.5., 6.7.), Violas (Vla) with three parts (1., 2.3., 4.5.), and Cellos/Double Basses (Vc., D.B.) with two parts (1.2., 3.4.). The score is written in common time (C) and begins at measure 67. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The score includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*, as well as articulation marks like accents and slurs. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The score includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*, as well as articulation marks like accents and slurs.

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1. *p*

2.3. *p*

Vln I

4.5. *p*

6.7. *p*

1. *p*

2.3. *p*

Vln II

4.5. *p*

6. *p*

1. *p*

2.3. *p*

Vla

4.5. *p*

1.2. *unis.*

3.4. *p*

Vc.

D.B.

mf

f

mf

f

p

mp

mp

mp

mp

p

I

Rehearsal mark I. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets in Bb 1 & 2, Timpani, Percussion (triangle beater), Violins I (1st, 2nd, 3rd, 4th, 5th, 6th), Violins II (1st, 2nd, 3rd, 4th, 5th, 6th), Violas (1st, 2nd, 3rd, 4th, 5th, 6th), Cellos (1st, 2nd, 3rd, 4th, 5th, 6th), and Double Basses (1st, 2nd, 3rd, 4th, 5th, 6th). The score is in 4/4 time and features various dynamics including *f*, *mf*, *fz*, *pp*, and *p*. The percussion part includes a triangle beater (middle) starting at measure 85. The string parts are marked with *f* and *p* dynamics. The woodwind parts include various articulations and dynamics. The score is divided into measures by vertical bar lines, with rehearsal mark I at the beginning of the section.

J

Fl. 1: *f* (measures 91-92), *pp* (measures 93-96). *flz.* (measures 91-92).

Fl. 2: *f* (measures 91-92).

Ob. 1: *f* (measures 91-92), *pp* (measures 93-96).

Ob. 2: *f* (measures 91-92).

B♭ Cl. 1: *f* (measures 91-92), *pp* (measures 93-96).

B♭ Cl. 2: *f* (measures 91-92).

Bsn. 1: *f* (measures 91-92), *pp* (measures 93-96).

Bsn. 2: *f* (measures 91-92).

Hr. 1: *mf* (measures 91-92), *f* (measures 93-96).

Hr. 2: *mf* (measures 91-92), *f* (measures 93-96).

B♭ Tpt. 1: *mf* (measures 91-92), *f* (measures 93-96).

B♭ Tpt. 2: *mf* (measures 91-92), *f* (measures 93-96).

Timp.: *mf* (measures 91-92), *f* (measures 93-96).

Perc.: *mf* (measures 91-92), *f* (measures 93-96). *triangle beater scrape (outside edge)* (measures 91-92). *arco* (measures 93-96).

Vln I: 1., 2.3., 4.5., 6.7. (measures 91-96).

Vln II: 1., 2.3., 4.5., 6. (measures 91-96). *pizz.* (measures 91-96). *mf* (measures 91-96).

Vla: 1., 2.3., 4.5. (measures 91-96). *s.t.* (measures 91-96). *pp* (measures 91-96).

Vc.: 1.2., 3.4. (measures 91-96). *pizz.* (measures 91-96). *mf* (measures 91-96). *p* (measures 93-96).

D.B.: *mf* (measures 91-92), *p* (measures 93-96).

K

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is numbered 97 in the top left corner. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Timp., Perc., Vln I (1, 2.3, 4.5, 6.7), Vln II (1, 2.3, 4.5, 6), Vla (1, 2.3, 4.5), Vc. (1.2, 3.4), and D.B. The score includes musical notation such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'ppp' (pianississimo). There are also some performance instructions like 'arco, m.s.t.' and 'm.s.t.' (messa di voce). The page is divided into measures by vertical bar lines, and the music is written in a standard musical notation style.

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1.

2.3.

4.5.

6.7.

Vln I

1.

2.3.

4.5.

6.

Vln II

1.

2.3.

4.5.

Vla

1.2.

3.4.

Vc.

D.B.

L

109

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1.

2.3.

4.5.

6.7.

Vln I

1.

2.3.

4.5.

6.

Vln II

1.

2.3.

4.5.

Vla

1.2.

3.4.

Vc.

D.B.

mp

pp

arco, m.s.p.

ppp

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1.

2.3.

4.5.

6.7.

1.

2.3.

4.5.

6.

1.

2.3.

4.5.

1.2.

3.4.

D.B.

air sound

ppp

pp

p

ord.

s.l.

pp

s.l.

pp

(ord.)

ppp

arco, s.l.

pp

arco, s.l.

pp

arco, (ord.)

ppp

s.l.

s.l.

M

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1.

2.3.

Vln I

4.5.

6.7.

1.

2.3.

4.5.

6.

Vln II

1.

2.3.

4.5.

6.

Vla

1.

2.3.

4.5.

6.

Vc.

1.2.

3.4.

D.B.

pp

air sound

ppp

pp

p

mp

ord.

air sound

pp

p

ppp

(ord.)

arco, (ord.)

ppp

N

127

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1. 2.3. 4.5. 6.7.

Vln I

1. 2.3. 4.5. 6.

Vln II

1. 2.3. 4.5. 1.2. 3.4.

Vla

Vc.

D.B.

air sound

pp

ppp

ord.

pp

m.s.p.

pp

m.s.p.

m.s.p.

m.s.p.

m.s.p.

133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Perc.

1.

2.3.

4.5.

6.7.

1.

2.3.

4.5.

6.

1.

2.3.

4.5.

1.2.

3.4.

D.B.

mp

mf

f

ord.

s.p.

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

140

Timp.

Perc.

140

1. solo *pp*

Vln I

2.3.

4.5.

6.7.

Vln II

1.

2.3.

4.5.

6.

Vla

1.

2.3.

4.5.

Vc.

1.2.

3.4.

D.B.

[illegible]

The image shows a page of a musical score, labeled 'Q' in the top left corner. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Timp.
- Perc.
- Vln I (Violins I) with staves 1, 2.3, 4.5, 6.7
- Vln II (Violins II) with staves 1, 2.3, 4.5, 6
- Vla (Viola) with staves 1, 2.3, 4.5
- Vc (Violoncello) with staves 1.2, 3.4
- D.B. (Double Bass)

The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The page is labeled 'Q' in the top left corner. The music is in a key signature of one flat (B♭) and a 4/4 time signature. The score is divided into measures by vertical bar lines. The instruments are grouped into systems, with woodwinds and brass in the upper systems, and strings and percussion in the lower systems. The score includes various musical notations such as notes, rests, beams, and dynamic markings (e.g., *f*, *p*, *mf*, *ppp*). The page is labeled 'Q' in the top left corner.

R

The musical score is for the piece "Sainte Marie Virgine" on page 27. It is a full orchestral score with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a rehearsal mark 'R' at the beginning. Fl. 2 starts with *ppp*.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 starts with *ppp*.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2. Both start with *ppp*.
- Bassoons:** Bsn. 1 and Bsn. 2. Both start with *ppp*.
- Horns:** Hn. 1 and Hn. 2. Both start with *ppp*.
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2. Both start with *ppp*.
- Percussion:** Timp. and Perc. Both start with *ppp*.
- Violins:** Vln I (1st and 2nd) and Vln II (1st and 2nd). Vln I parts start with *ppp*. Vln II parts start with *ppp*.
- Violas:** Vla (1st and 2nd). Vla parts start with *ppp*.
- Celli:** Vc. (1st and 2nd). Vc. parts start with *ppp*.
- Double Basses:** D.B. (1st and 2nd). D.B. parts start with *ppp*.

The score includes various dynamic markings such as *ppp* (pianissimo), *ff* (fortissimo), and *f* (forte). It also features a rehearsal mark 'R' at the beginning of the page. The music is written in a major key and 4/4 time.

This musical score page, numbered 28, is for the piece "Sainte Marie Virgine". It features a large orchestral ensemble and vocal parts. The score is divided into three main systems of staves.

First System (Woodwinds and Brass):

- Flutes (Fl. 1, Fl. 2):** Fl. 1 is in treble clef, Fl. 2 in alto clef. Both start at measure 161 with a half note, then a half rest, and a half note.
- Oboes (Ob. 1, Ob. 2):** Both in treble clef, starting at measure 161 with a half note, then a half rest, and a half note.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 is in bass clef, Bsn. 2 in alto clef. Both start at measure 161 with a half note, then a half rest, and a half note.
- Horns (Hn. 1, Hn. 2):** Hn. 1 is in bass clef, Hn. 2 in alto clef. Both start at measure 161 with a half note, then a half rest, and a half note.
- Trumpets (B. Tpt. 1, B. Tpt. 2):** Both in treble clef, starting at measure 161 with a half note, then a half rest, and a half note.
- Timpani (Timp.):** Starts at measure 161 with a half note, then a half rest, and a half note.
- Snare Drum (Perc.):** Starts at measure 161 with a half note, then a half rest, and a half note.

Second System (Violins and Violas):

- Violin I (Vln I):** Four staves (1, 2.3, 4.5, 6.7) in treble clef. Staves 1, 2.3, and 4.5 start at measure 161 with a half note, then a half rest, and a half note. Staff 6.7 starts at measure 161 with a half note, then a half rest, and a half note.
- Violin II (Vln II):** Four staves (1, 2.3, 4.5, 6) in treble clef. Staves 1, 2.3, and 4.5 start at measure 161 with a half note, then a half rest, and a half note. Staff 6 starts at measure 161 with a half note, then a half rest, and a half note.
- Viola (Vla):** Four staves (1, 2.3, 4.5, 6) in alto clef. Staves 1, 2.3, and 4.5 start at measure 161 with a half note, then a half rest, and a half note. Staff 6 starts at measure 161 with a half note, then a half rest, and a half note.
- Cello (Vc.):** Four staves (1.2, 3.4, 4.5, 6) in bass clef. Staves 1.2, 3.4, and 4.5 start at measure 161 with a half note, then a half rest, and a half note. Staff 6 starts at measure 161 with a half note, then a half rest, and a half note.
- Double Bass (D.B.):** One staff in bass clef, starting at measure 161 with a half note, then a half rest, and a half note.

Third System (Vocal Parts):

- Soprano (S):** One staff in treble clef, starting at measure 161 with a half note, then a half rest, and a half note.
- Alto (A):** One staff in alto clef, starting at measure 161 with a half note, then a half rest, and a half note.
- Tenor (T):** One staff in bass clef, starting at measure 161 with a half note, then a half rest, and a half note.
- Bass (B):** One staff in bass clef, starting at measure 161 with a half note, then a half rest, and a half note.

The score includes dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *pppp* (pianissimo). It also features performance instructions like *subito* and *pppp* (pianissimo) in the vocal parts.

Fantasia for Solo Violin

(2016)

Stavros Choplaros

Program Notes

Fantasia for Solo Violin is closely related to the cadenza genre; it might even be characterized as an extended cadenza for Beethoven's *Violin Concerto*. Many different quotations are presented in a variety of forms using several techniques, resulting in a technically demanding piece.

Duration – ca. 8:26

Fantasia for solo Violin

Stavros Choplaros
2016

a piacere

The musical score is written for a solo violin in 4/4 time. It consists of several systems of music, each with a treble clef and a key signature of one sharp (F#). The dynamics range from *f* (forte) to *pp* (pianissimo), with intermediate markings like *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The score includes various articulations such as slurs, accents, and staccato marks. There are also performance instructions like *a piacere*, *sul D*, and *II and III* (likely referring to double stops or fingerings). The score is divided into measures, with measure numbers 6, 11, 16, 23, and 28 indicated. The final measure of the piece is marked with a double bar line and a repeat sign.

f *mp* *f*

6 *mp* *f* *pp* *mf*

11 *p* *f* *p* *f*

16 *mf* *mp* *f* *p sub.*

23 *mp* *f* *p*

28 *mf p sub.* *f* *p sub.*

sul D

II and III

8va

33 *f* *mp* *f* *mp*

39 *f* *p* *sul D*

46 *f* *mp* *f* *mp*

52 *f* *mf* 6

56 *mp* *mf* *mp* *f*

60 4-0 pizz. arco pizz. arco

63 pizz. arco

Detailed description: This page contains the musical notation for measures 33 through 63 of a solo violin piece. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into systems of five measures each. Measure 33 begins with a forte (*f*) dynamic and features a series of eighth notes. Measures 34-35 show a dynamic shift to mezzo-piano (*mp*) with sustained chords. Measure 36 returns to forte (*f*) with a sixteenth-note figure. Measure 37 is mezzo-piano (*mp*) with sustained chords. Measure 38 is a whole rest. Measure 39 starts with forte (*f*) and includes a 'sul D' instruction. Measure 40 is piano (*p*) with a half note. Measure 41 is a whole rest. Measure 42 is mezzo-piano (*mp*) with a half note. Measure 43 is a whole rest. Measure 44 is mezzo-piano (*mp*) with a half note. Measure 45 is a whole rest. Measure 46 starts with forte (*f*) and includes a dynamic shift to mezzo-piano (*mp*). Measure 47 is mezzo-piano (*mp*) with a half note. Measure 48 is forte (*f*) with a half note. Measure 49 is mezzo-piano (*mp*) with a half note. Measure 50 is a whole rest. Measure 51 is mezzo-piano (*mp*) with a half note. Measure 52 starts with forte (*f*) and includes a dynamic shift to mezzo-forte (*mf*). Measure 53 is mezzo-forte (*mf*) with a half note. Measure 54 is a whole rest. Measure 55 is mezzo-forte (*mf*) with a half note. Measure 56 starts with mezzo-piano (*mp*) and includes a dynamic shift to mezzo-forte (*mf*). Measure 57 is mezzo-forte (*mf*) with a half note. Measure 58 is mezzo-piano (*mp*) with a half note. Measure 59 is forte (*f*) with a half note. Measure 60 starts with a 4-0 fingering and includes a 'pizz. arco' instruction. Measure 61 is a half note. Measure 62 is a half note. Measure 63 is a half note. Measure 64 is a half note. Measure 65 is a half note. Measure 66 is a half note. Measure 67 is a half note. Measure 68 is a half note. Measure 69 is a half note. Measure 70 is a half note. Measure 71 is a half note. Measure 72 is a half note. Measure 73 is a half note. Measure 74 is a half note. Measure 75 is a half note. Measure 76 is a half note. Measure 77 is a half note. Measure 78 is a half note. Measure 79 is a half note. Measure 80 is a half note. Measure 81 is a half note. Measure 82 is a half note. Measure 83 is a half note. Measure 84 is a half note. Measure 85 is a half note. Measure 86 is a half note. Measure 87 is a half note. Measure 88 is a half note. Measure 89 is a half note. Measure 90 is a half note. Measure 91 is a half note. Measure 92 is a half note. Measure 93 is a half note. Measure 94 is a half note. Measure 95 is a half note. Measure 96 is a half note. Measure 97 is a half note. Measure 98 is a half note. Measure 99 is a half note. Measure 100 is a half note.

65 pizz. arco 3

mf

71

mp *mf* *mp* *p*

77

f *mp* *f*

82

mp *f*

86

mp *f* *gliss.*

91

f

93

f

95

97

gliss.

2 2 2

2 3 2

$\text{f} > \text{mp}$ $\text{f} > \text{mp}$ $\text{f} > \text{mp}$ $\text{f} > \text{mp}$

101

105

$\text{f} > \text{mp}$ mf mp p

111

117

f p mp

II and I
8va

accel. **Vivace**

121 *mf* *f*

123

126

a piacere

128 *mf* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

132 *f* *mp* *f*

133 *mp* *f* *mp*

134 *f* *mp* *f*

135

mf *mp* *p*

141

f *mp*

rit.

145

f *mp* *f* *p*

Detailed description: This block contains three staves of musical notation for a solo violin. The first staff (measures 135-140) features a melody with long, sweeping slurs and a bass line with rhythmic patterns. Dynamics include *mf*, *mp*, and *p*. The second staff (measures 141-144) begins with a *f* dynamic, followed by a *mp* section. The third staff (measures 145-148) includes a *rit.* (ritardando) marking and dynamics of *f*, *mp*, *f*, and *p*. The notation includes various note values, rests, and slurs, with some notes marked with a '+' sign.

Erased Mozart

(2017)

Stavros Choplaros

Instrumentation

Bass Clarinet (doubling B \flat Clarinet)

Percussion

Vibraphone

Snare Drum

Gong

Cymbal

Violin

Viola

Cello

Program Notes

Erased Mozart features a number of symbolic meanings and could be interpreted as a metaphorical attempt to erase a specific piece of music, like the concepts employed by Robert Rauschenberg in visual art. Mozart's *Clarinet Quintet in A Major* not only provides material for development but also guides both the structure and the instrumentation of the new piece. The borrowed materials from Mozart's quintet are presented in the same order of appearance as the original; their presence is gradually both reduced and altered. The result is thus a progressive, figurative erasing of the borrowed piece.

Duration – ca. 7:30

Score in C
Accidentals apply to the entire bar.

Erased Mozart

Stavros Choplaros
2017

Largo ♩ = 40

Bass Clarinet
(doubling B \flat)

Musical score for measures 1-4. The score is in 4/4 time, Largo, with a tempo of ♩ = 40. The instruments and their parts are:

- Bass Clarinet (doubling B \flat)**: Measures 1-4 are whole notes. Dynamics: *pppp* (measures 1-2), *mp* (measure 3), *pp* (measure 4).
- Percussion**: Measure 1: *Vibraphone* motor off, *arco*. Measure 2: *mp*. Measure 3: *pp*. Measure 4: *Snare drum*, *p*.
- Violin**: Measures 1-2: *f p*. Measures 3-4: *mp*.
- Viola**: Measures 1-2: *f p*. Measures 3-4: *pp*.
- Cello**: Measures 1-2: *f p*. Measures 3-4: *pp*.



Musical score for measures 5-8. The score is in 4/4 time, Largo, with a tempo of ♩ = 40. The instruments and their parts are:

- Cl.**: Measure 5: *p*. Measure 6: *pp*. Measure 7: *pppp*. Measure 8: *pppp*.
- Gg.**: Measure 5: *(p)*. Measure 6: *p*. Measure 7: *mp*. Measure 8: *mp*.
- Vln.**: Measure 5: *p*. Measure 6: *f p*. Measure 7: *f p*. Measure 8: *f p*.
- Vla.**: Measure 5: *(pp)*. Measure 6: *f p*. Measure 7: *f p*. Measure 8: *f p*.
- Vc.**: Measure 5: *(pp)*. Measure 6: *(pp)*. Measure 7: *(pp)*. Measure 8: *(pp)*.

9

Cl.

mp *pp*

S.Dr.

Snare drum

side stick

Vibraphone

arco

Vln.

mp *pp*

Vla.

(p)

Vc.

(p)

10

Cl.

pp

Vibr.

Gong

mp

Vln.

(pp)

Vla.

pp

Vc.

(pp)

19

Cl. *ff* *p*

Gg. *f* *mf*

Vln. *ff* *f* *p* *f* *p*

Vla. *ff* *p*

Vc. *ff* *f* *f*

Vibraphone arco

25 *accel.*

Cl. *f* *p* *mf* *pp*

Vibr. *(mf)* *mp* *mf* *p*

Vln. *f* *p* *mf* *pp* *f* *mp* *f*

Vla. *f* *p* *mf* *pp* *f* *mp* *f*

Vc. *f* *p* *mf* *pp* *f*

Gong

Vibraphone soft mallets

Deciso ♩ = 60
to Clarinet in B flat

B

Cl. *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft *f*

Vibr. *pp* \triangleleft *mp* \triangleright *pp* *mp* pizz.

Vln. *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft *f* *sub.p*

Vla. *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* *pizz.*

Vc. *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft *f* *sub.p*

**C**

Cl. *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft

Vibr. *(mp)* *pp* \triangleleft *mp* \triangleright *pp*

Vln. *(p)* *arco* *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft

Vla. *(p)* *arco* *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft *f*

Vc. *(p)* *arco* *pp* \triangleleft *f* *pp* \triangleleft *f* *pp* \triangleleft

35

Cl. *f* *pp*

Vibr. *mp* pizz. arco

Vln. *f* *p* *mf*

Vla. *pp* *p* *mf*

Vc. *f* *p* *mf*

D

Cl. *pp* *f* *pp* *f* *pp* *f*

Cymb. Cymbal *p* *f*

Vibr. *f*

Vln. *pp* *f* *pp* *f* *ff* *pp* *f* *mf*

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *mf*

Vc. *pp* *f* *pp* *f* *pp* *f* *mf*

42

Cl. *pp*

Vibr. *f* *mf*

Vln. pizz. *p* arco *mf*

Vla. pizz. *p* arco *mf*

Vc. pizz. *p* arco *mf*



E Misterioso

45

Cl. *mf* *p* *mf* *mp* *p*

Vibr. *(mf)* *mp*

Vln. *(mf)* pizz. *p* arco *p*

Vla. *(mf)* pizz. *p* arco *p*

Vc. *(mf)* pizz. *p* arco *p*

49

Cl. *(p)* *mp* *p*

Vibr.

Vln. *(p)*

Vla. *(p)*

Vc. *(p)* *mp* *p*

53

Cl. *mf* *p* *mp* *p* *mf*

Vibr.

Vln. *mp*

Vla. *mp*

Vc. *mf* *p* *mp*

Cymbal

Snare drum *mf*

F

Fugato ♩ = 90

56 *accel.* 6 5 5 5

Cl. *mp* *mf* *mf* *f* *mp* *fitt.*

Perc. *mp* *mp* *mp* *mp* *f* *mp*

Vln. 3 3 *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *mf* *f* *mp*



59

Cl.

Vibr.

Vln. *f* *mf* *mf*

Vla. *f* *mf* *mp*

Vc. *mf*

62

Cl.

Vibr.

Vln.

Vla.

Vc.

f *mf* *pp* *f* *mf* *pp* *mp*

65

Cl.

Vibr.

Vln.

Vla.

Vc.

mp *p* *p* *mf* *mp* *mf* *mf* *mp* *mf*



Grave ♩ = 40

68 *rit.*

Cl. *f* *p* to Bass clarinet

Vibr. *p* *Red.* *sul tasto*

Vln. *f* *poco a poco meno vib.* *poco vibrato* *sul tasto*

Vla. *f* *poco a poco meno vib.* *poco vibrato* *sul tasto*

Vc. *f* *poco a poco meno vib.* *poco vibrato* *sul tasto*

f *p*

Vibraphone soft mallets



,

Cl. *(p)*

Vibr. *(Red.)* *Gong* *sul pont.* *sul tasto* *Gong*

Vln. *(p)* *ord.* *sul pont.* *sul tasto* *sul pont.*

Vla. *(p)* *ord.* *sul pont.* *sul tasto* *sul pont.*

Vc. *(p)* *ord.* *sul pont.* *sul tasto* *sul pont.*

(p)

H

78

Cl.

Vibr.

Vln.

Vla.

Vc.

(p)

3

arco

sul pont.

mp

sul tasto

ord.

sul tasto

sul tasto

sul pont.

sul pont.

sul pont.

sul pont.

82

Cl.

Vibr.

Vln.

Vla.

Vc.

(p)

(mp)

ord.

sul pont.

ord.

(p)

ord.

sul pont.

ord.

(p)

ord.

sul pont.

ord.

(p)

ord.

sul pont.

ord.

(p)

ord.

sul pont.

ord.

12

Erased Mozart

I

Cl. *mf* *pp*

Gg. Gong Cymbal Vibraphone

Vln. *mf* *pp* *pp* sul tasto

Vla. *mf* *p* *pp* sul tasto

Vc. *mf* *p* *pp*

89

Cl. *pp*

Vibr. *p* soft mallets arco

Vln. *(pp)*

Vla. *(pp)*

Vc. *(pp)* sul tasto

Miniature on a Theme of Sibelius

for solo piano

(2018)

Stavros Choplaros

Program Notes

Miniature on a Theme of Sibelius is a piece for solo piano inspired by the main theme of *The Swan of Tuonela* orchestra poem, composed by Jean Sibelius in 1895. This characteristic English horn theme is altered in various ways throughout the piece and creates new melodic and harmonic material.

Duration – ca. 5:18

Miniature on a Theme of Sibelius

Stavros Choplaros
2018

Melancolico ♩ = 48

Piano

9

Pno.

16

Pno.

22

Pno.

* Leo.

* Leo.

* Leo.

* Leo.

* Leo.

Pno.

29

f *mf* *mp*

* Ped.

Pno.

36

p *f*

Ped. *

Pno.

42

mp *p*

* Ped. *

Pno.

48

mf *p* *f*

Pno.

53

p *mf*

* Ped.

Pno.

57

3

p

5

7

mf

p

3

* Red. *

Pno.

60

5

7

mf

p

Red.

Pno.

63

3

3

f *p* *f* *p* *mf* *p sub.*

8va-----

Pno.

67

(8va)-----

8va-----

Pno.

73

7

mp

Terti

for string quartet

(2019)

Stavros Choplaros

Program Notes

Terti explores new ways of altering a characteristic traditional melody and mode in the well-known ensemble setting of the string quartet. The original references from the Cypriot song 'My Heart's Longing' are either presented as direct quotations or hidden within the texture and timbre of the ensemble. *Terti* also employs the use of folkloric rhythms and traditional music idioms.

Duration – ca. 22:25

Terti

Stavros Choplaros

Pesante ♩ = 44

Violin I

Violin II

Viola

Cello

sfz

pp

sfz

pp

sfz

pp

fp

pp

sul tasto

ord.

ord.

ord.

[illegible]

6

Vln. I

Vln. II

Vla.

Vc.

p

p

p

pp

p

pp

mp

p

sul tasto

ord.

sul tasto

ord.

sul tasto

ord.

sul tasto

ord.

col legno

9

Vln. I

Vln. II

Vla.

Vc.

sffz

sffz

fp

fpp

pp

pp

mp

pp

sul tasto

ord.

11

Vln. I

Vln. II

Vla.

Vc.

pp *mp* *pp* *fp*

sul tasto ord.

13

Vln. I

Vln. II

Vla.

Vc.

mp *pp* *mp* *pp* *mp* *pp*

sul tasto ord. sul tasto

16 *col legno* ord. *sul A sul tasto*

Vln. I *mf* *p*

Vln. II *col legno* ord. *sul D sul tasto* *mp* *p*

Vla. *mp*

Vc. —ord. *mp* *p* *mf*

19 ord. *mp* *7*

Vln. I *mp*

Vln. II ord. *mp* *7*

Vla. *p* *sul D sul tasto*

Vc. *p* *mp* *3*

20

Vln. I

p

7

7

7

8^{va}

Vln. II

p

7

f

3

Vla.

ord.

7

7

Vc.

3

21

Vln. I

f subito *pp*

Vln. II

ff *p*

Vla.

ff *p* *pp* arco

Vc.

ff *pp*

8^{va} sul tasto ord. sul tasto ord. sul tasto

26

ord.

Vln. I

Vln. II

Vla.

Vc.

arco

pp

p

p

pp

p

26 27 28

29

ord. sul tasto

Vln. I

Vln. II

Vla.

Vc.

mp

ord.

ord.

sul tasto

29 30 31 32

33

Vln. I

ord. sul tasto ord.

Vln. II

sul tasto ord. sul tasto ord.

Vla.

Vc.

Measure 33: Vln. I and II play a melodic line starting on B-flat. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 34: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 35: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 36: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 37: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

37

Vln. I

mp *p*

Vln. II

mp *p*

Vla.

Vc.

Measure 37: Vln. I and II play a melodic line starting on B-flat. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 38: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 39: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 40: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

Measure 41: Vln. I and II continue the melodic line. Vln. I has a 'sul tasto' marking. Vla. plays a sustained note on G. Vc. is silent.

42

Vln. I

Vln. II

Vla.

Vc.

pp p pp p pp

p p p

p

p

p

This musical system covers measures 42 to 46. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and one flat (Bb). The time signature is 3/8. The Violin parts play a rhythmic pattern of eighth notes with dynamic markings of *pp* and *p*. The Viola and Violoncello parts play a slower, more melodic line with dynamic markings of *p*. The score includes various musical notations such as beams, slurs, and dynamic markings.

47

Vln. I

Vln. II

Vla.

Vc.

p pp p pp

p pp p pp

mp p pp p

p pp p

This musical system covers measures 47 to 51. It features the same four staves as the previous system. The key signature remains one sharp and one flat. The time signature is 3/8. The Violin parts continue their rhythmic pattern with dynamic markings of *p* and *pp*. The Viola part has a more complex melodic line with dynamic markings of *mp*, *p*, and *pp*. The Violoncello part continues its melodic line with dynamic markings of *p* and *pp*. The score includes various musical notations such as beams, slurs, and dynamic markings.

52

Vln. I

ord. sul tasto

p *pp* *p* *pp*

Vln. II

ord. sul tasto

p *pp* *p* *pp*

Vla.

sul pont. ord.

p

sul pont. ord. sul pont.

Vc.

ord.

p

55

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

sul pont. ord.

sul pont.

ord. sul pont.

Vc.

ord. sul pont.

57

Vln. I

Vln. II

Vla.

Vc.

mp *p* *pp* *p* *pp* *p*

ord. sul pont. 3 3 sul tasto

61

Vln. I

Vln. II

Vla.

Vc.

pp *p* *mp* *mf* *ff*

pp *p* *mp* *mf* *ff*

ord. (sul tasto) ord. accel. ord. ord. ord.

Deciso ♩ = 88

65

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

f

f

f

f

p

p

p

p

pp

pp

pp

pp

f

f

f

f

p

p

p

p

69

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *mp* *f* *mp* *f* *mf*

f *p* *f* *mp* *mp* *f* *mf*

p *f* *mp* *f* *mp* *f* *mf*

f *p* *f* *mp* *f* *mp* *f* *mf*

73

Vln. I

Vln. II

Vla.

Vc.

73

f *mp* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp*

mp *mp* *mf* *mp* *mf* *mp*

f *mp* *p* *pp*

78

Vln. I

Vln. II

Vla.

Vc.

78

p *p* *p*

pp *mp* *p* *mp* *p*

83

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

89

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

Animato (♩=♩)

92

Vln. I *mp*

Vln. II *mp* *mf* *f*

Vla. *mf* *f*

Vc. *mp* *mf* *f*

7/16

96

Vln. I *fp*

Vln. II *mf* *fp*

Vla. *mp* *fp*

Vc. *mf* *fp*

100

Vln. I

Vln. II

Vla.

Vc.

f

f

mf

mp

f

mf

subito p

mf

5/16 4/16 7/16

105

Vln. I

Vln. II

Vla.

Vc.

mp

f

pizz.

f

col legno

mf

mf

7/16

molto rit.

110

Vln. I

Vln. II

Vla.

Vc.

p

mp

arco con sord.

Affannato (♩ = 88)

senza vibrato
con sord.
ord. — poco sul pont. — ord. — poco sul pont.

115

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

pp

arco con sord.

senza vibrato
ord. — poco sul pont. — ord. — poco sul pont.

senza vibrato
ord. — poco sul pont. — ord. — poco sul pont.

senza vibrato
ord. — poco sul pont. — ord. — poco sul pont.

con sord.

120

ord. sul pont. ord. poco sul pont. ord.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

poco sul pont. ord.

126

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

p

mp

129

Vln. I

mp

p

mp

Vln. II

mp

p

Vla.

mp

p

pizz.

arco

p 3

Vc.

ord.

p

mp

p

pizz.

134

Vln. I

senza sord.
con vibrato

p

mp

Vln. II

senza sord.

p

Vla.

pizz. 3

mp

senza sord.
arco
con vibrato

mp

Vc.

arco
senza sord.

p

mp

3

3

5

3

137

pizz.

p

Vln. I

Vln. II

arco
con vibrato

mp

Vla.

p

3

Vc.

p

mp

140

arco

p *mf* *mp*

Vln. I

p *mf* *mp*

Vln. II

mp *p* *mf* *mp*

Vla.

3 5 3

mp *p* *mf* *mp*

Vc.

p *mf* *mp*

144

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *mf* *mp* 3

poco sul pont.

(ord.) poco sul pont. ord. poco sul pont. ord. poco sul pont.

149

Vln. I

Vln. II

Vla.

Vc.

mf *mp* 3 *mf* 3

mp 3 *mf* 3

3 3 *mf*

ord. poco sul pont.

152

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *subito p* *mf*

3 5 3 5 3

ord.

155

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp* *mf* *mp*

3 5 3 5 3 5

158

Vln. I

Vln. II

Vla.

Vc.

mf *f*

mp *f*

mf *f*

f *p*

161

Vln. I

Vln. II

Vla.

Vc.

p *p* *mp* *pp*

163

Vln. I

Vln. II

Vla.

Vc.

3

3 5

3 5 3

>

mp

165

Vln. I

Vln. II

Vla.

Vc.

col legno

p

ord.

mp

3

3 5

3 5 3

mp

167

Vln. I

Vln. II

Vla.

Vc.

3

3 5

p

169

Vln. I

Vln. II

Vla.

Vc.

mp

p

174

Vln. I

Vln. II

Vla.

Vc.

mp

mf

ord.

col legno

179

Vln. I

Vln. II

Vla.

Vc.

p

f

p

p

col legno

mp

mp

183

Vln. I

Vln. II

Vla.

Vc.

col legno

mp

f

mf

188

Vln. I

Vln. II

Vla.

Vc.

ord.

f

p

mp

mf

p

ord.

p

f

192

Vln. I

Vln. II

Vla.

Vc.

ord.

f *mf* *f* *mp* *f* *mp* *f*

(♪=♪)

195

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *p*

199

Vln. I

Vln. II

Vla.

Vc.

sfz > *p* > *pp*

p +

208

Vln. I

Vln. II

Vla.

Vc.

pp < *p*

pp

p

217 *accel.* **Furioso** ♩ = 60

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

224

Vln. I

Vln. II

Vla.

Vc.

230

Vln. I

mf

5

5

Vln. II

pp

Vla.

pp

Vc.

mf

3 3 3 3 3 3

232

Vln. I

5 5 3 3

Vln. II

Vla.

Vc.

3 3 3 5

234

Vln. I

Vln. II

Vla.

Vc.

mp

3

3

5

5

5

236

Vln. I

Vln. II

Vla.

Vc.

mf

mf

5

3

5

7

3

3

5

7

3

238

Vln. I

Vln. II

Vla.

Vc.

6

7

7

240

Vln. I

Vln. II

Vla.

Vc.

f

3

5

mp

5

3

3

3

3

3

5

6

7

f

3

242

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 242 and 243. Vln. I has a whole rest in measure 242 and a half note chord in measure 243. Vln. II plays a quarter note, a quarter rest, and then a triplet of eighth notes in measure 242, followed by a quarter note and a quarter rest in measure 243. Vla. plays a quintuplet of eighth notes in measure 242 and a triplet of eighth notes in measure 243. Vc. has a whole note chord in measure 242 and a half note chord in measure 243. Dynamics include *p* for Vln. II and Vla. in measure 243.

244

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 244 and 245. Vln. I has a half note chord in measure 244, a whole rest in measure 245, and a half note chord in measure 246. Vln. II plays a quarter note, a quarter rest, and then a triplet of eighth notes in measure 244, followed by a quarter note and a quarter rest in measure 245. Vla. plays a quintuplet of eighth notes in measure 244 and a triplet of eighth notes in measure 245. Vc. has a whole note chord in measure 244 and a half note chord in measure 245. Dynamics include *mp* for Vln. II and Vla. in measure 244, and *mf* for Vln. I in measure 245.

246

Vln. I

Vln. II

Vla.

Vc.

First system (measures 246-247):

- Vln. I:** Treble clef, 2/4 time. Measure 246: half note Bb, half note Gb. Measure 247: half note Bb, half note Gb. Dynamics: *f*.
- Vln. II:** Treble clef, 2/4 time. Measure 246: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 247: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *p*.
- Vla.:** Bass clef, 2/4 time. Measure 246: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 247: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *p*.
- Vc.:** Bass clef, 2/4 time. Measure 246: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Measure 247: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Dynamics: *mf*.

Second system (measures 248-249):

- Vln. I:** Treble clef, 2/4 time. Measure 248: half note Bb, half note Gb. Measure 249: half note Bb, half note Gb. Dynamics: *f*.
- Vln. II:** Treble clef, 2/4 time. Measure 248: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 249: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *p*.
- Vla.:** Bass clef, 2/4 time. Measure 248: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 249: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *p*.
- Vc.:** Bass clef, 2/4 time. Measure 248: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Measure 249: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Dynamics: *mf*.

248

Vln. I

Vln. II

Vla.

Vc.

Third system (measures 248-250):

- Vln. I:** Treble clef, 2/4 time. Measure 248: half note Bb, half note Gb. Measure 249: half note Bb, half note Gb. Measure 250: half note Bb, half note Gb. Dynamics: *mf*.
- Vln. II:** Treble clef, 2/4 time. Measure 248: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 249: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 250: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *mf*.
- Vla.:** Bass clef, 2/4 time. Measure 248: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 249: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 250: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *mf*.
- Vc.:** Bass clef, 2/4 time. Measure 248: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Measure 249: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Measure 250: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Dynamics: *mf*.

Fourth system (measures 251-252):

- Vln. I:** Treble clef, 2/4 time. Measure 251: half note Bb, half note Gb. Measure 252: half note Bb, half note Gb. Dynamics: *p*.
- Vln. II:** Treble clef, 2/4 time. Measure 251: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 252: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *p*.
- Vla.:** Bass clef, 2/4 time. Measure 251: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Measure 252: quarter note Bb, eighth note Gb, eighth note Fb, quarter rest. Dynamics: *p*.
- Vc.:** Bass clef, 2/4 time. Measure 251: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Measure 252: quarter rest, quarter note Bb, quarter note Gb, quarter note Fb. Dynamics: *p*.

251

Vln. I

Vln. II

Vla.

Vc.

pp

mp

pp

p

mp

pp

p

mp

pp

p

mp

262

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

Lacrimoso ♩ = 48*8^{va}*

270

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

(8^{va})

278

Vln. I

Vln. II

Vla.

Vc.

286

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

Detailed description: This system contains measures 286 through 293. Vln. I begins with a rest in measure 286, then plays a series of eighth notes with accents, ending with two triplet eighth notes in measure 293. Vln. II, Vla., and Vc. all play sustained chords that gradually increase in volume (crescendo) from measure 286 to measure 293, where they reach a peak before the next system.

294

Vln. I

Vln. II

Vla.

Vc.

pp

f

f

f

Detailed description: This system contains measures 294 through 301. Vln. I plays a melodic line with accents, starting with a forte (*f*) dynamic in measure 294 and then moving to a pianissimo (*pp*) dynamic in measure 295. Vln. II and Vla. also play melodic lines with accents, starting with a forte (*f*) dynamic in measure 294. Vc. plays a sustained chord that increases in volume (crescendo) from measure 294 to measure 301, where it reaches a peak before the next system.

303

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

312

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

321

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

321 322 323 324

328

Vln. I

Vln. II

Vla.

Vc.

arco

328 329 330 331

335

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

341

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

345

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

349

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

pizz.

pizz.

pizz.

354

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

361

Vln. I

Vln. II

Vla.

Vc.

p *arco*

pp *p* *mp*

p *mp*

pp *p* *mp*

368

Vln. I

Vln. II

Vla.

Vc.

mp

p

ff

mp

mf

mp

p

ff

mp

ff

mp

ff

mp

arco

arco

arco

arco

374

Vln. I

Vln. II

Vla.

Vc.

p

pp

mf

p

p

pp

p

pp

382

Vln. I

Vln. II

Vla.

Vc.

mp

390

Vln. I

Vln. II

Vla.

Vc.

pp *p* *mf* *p*

mf

pp *p* *fp*

sul pont.

395

Vln. I

Vln. II

Vla.

Vc.

p *fp* *mp* *f* *pp*

Detailed description: This system contains measures 395 to 400. Vln. I starts with a long note in measure 395 and a half-note in measure 396. Vln. II has a half-note in measure 395 and a half-note in measure 396. Vla. has a half-note in measure 395 and a half-note in measure 396. Vc. has a half-note in measure 395 and a half-note in measure 396. Dynamics: p, fp, mp, f, pp.

399

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mp* *p* *mf*

Detailed description: This system contains measures 399 to 404. Vln. I has a half-note in measure 399 and a half-note in measure 400. Vln. II has a half-note in measure 399 and a half-note in measure 400. Vla. has a half-note in measure 399 and a half-note in measure 400. Vc. has a half-note in measure 399 and a half-note in measure 400. Dynamics: mf, f, mp, p, mf.

405

Vln. I

Vln. II

Vla.

Vc.

(♩ = ♩)

ord.

ff

mp

ord.

ff

mp

The image shows a musical score for four string instruments: Violin I, Violin II, Viola, and Violoncello. The score is divided into measures 405 through 409. Measure 405 is marked with a tempo change to 4/8 time. Violin I plays a half note G4. Violin II plays a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Viola plays a half note G3. Violoncello plays a half note G2. Measures 406 and 407 continue the patterns. Measure 408 is marked with a tempo change to 4/4 time. Violin I plays a half note G4. Violin II plays a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Viola plays a half note G3. Violoncello plays a half note G2. Measure 409 is marked with a tempo change to 4/8 time. Violin I plays a half note G4. Violin II plays a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Viola plays a half note G3. Violoncello plays a half note G2. The score includes dynamic markings of *ff* (fortissimo) and *mp* (mezzo-piano), and articulation markings of *ord.* (ordinando).

410

ord. _____ poco sul tasto _____ ord. _____ poco sul pont. _____ ord.

Vln. I

f *mp* *mf*

Vln. II

f *mp* *mf*

Vla.

f *mf*

Vc.

f *mf*

414

Vln. I

mp *pp*

Vln. II

mp *pp*

Vla.

mp *p* pizz.

Vc.

mp *pp*

ord. sul tasto ord.

419

Vln. I

fpp

Vln. II

fpp

Vla.

arco *fpp*

Vc.

fpp

ord.